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ABSTRACT

Developed by the Proteus Adult Education Team of Visalia, Calif., this preservice training model, the result of a project for teachers and teacher-aides of Mexican American adult students, recommends a structure of 30 hours intensive training conducted over a period of 2 weeks (to be followed by weekly 2 1/2-hour inservice sessions). This booklet contains materials and suggestions for the four preservice training objectives: 1) to give the participants an understanding of their motivation in wanting to work in an ABE/TESOL program (adult basic education/teaching English to speakers of other languages); 2) to give them a thorough understanding of the psychology of the adult learner; 3) to give them a first-hand experience of the difficulties involved in learning another language; and 4) to instruct the teacher in TESOL techniques and methodology. Under objective 1 are questions suggested for use in small group discussions. Under objective 2 are an outline on factors to be considered in training adults plus questions and suggestions for micro-lab and role play techniques. The remaining 73 pages, for objective 4, cover initial theory orientation and practical demonstration lessons based on these concepts of the TESOL class: sound drills, pattern practice, vocabulary development, controlled conversation, reading, writing, and testing, warm ups, games, etc. Suggested readings and speakers also included. [Not available in microfiche due to marginal legibility of original document.] (JS)

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PRE-SERVICE AND IN-SERVICE
TRAINING MODELS
FOR
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To SWCEL,that provided the funds to conduct the program and confidence and trust in the person of Mr. Felipe Gonzales, ABE Director;

To our Director, Mr. Tom McCormick, who always had faith;

To the PROTEUS Education Department for sharing ideas and materials with us;

To the PROTEUS clerical staff for the many extra hours that went into putting this report together;

And most of all to the teachers and teacher-aides who took part in the program, and validated our finding in their classrooms.

We hope this report will provide a better way of training teachers and teacher-aides. By doing this, we will be servicing the people for whom these programs are created.

R&D TEAM

The Research and Demonstration program was created for the purpose of determining the components of a Pre-service and in-service ABE/TESOL teacher training model for teacher and teacher-aides of Mexican-American adult students.

The program was composed of three, 12½ hour workshops and a weekly 2½ hour in-service training session covering a period of six months.

From the research conducted by the team, information gathered at these workshops and in-service training sessions, plus regular classroom visitations, it has been established that a pre-service training model should consist of 30 hours of intensive training conducted over a period of two weeks (if possible). A beginning five-hour session. followed by eight, 2½ hour sessions. The last five-hour session, should be a summary of the entire training program by the participants.

It was also determined that besides the 30 initial training hours, there should be approximately 100 hours in-service training, meeting for 2½ hours every week.

PRE-SERVICE TRAINING MODEL

OBJECTIVES

1. To give the participants an awareness and an understanding of their motivation in wanting to work in an ABE/TESOL program.

2. To give the teacher a thorough understanding of the psychology of the adult learner,

   2.1 His needs
   2.2 His cultural background

3. To give the teacher a first-hand experience at the difficulties involved in learning another language.

4. To instruct the teacher in TESOL techniques and methodology.

NARRATIVE

Pre-Service

Objective I

To help the participant attain an awareness and an understanding of his motivation in wanting to work in a ABE/TESOL class.

Frequently, we find that those working in the ABE/TESOL class are on a part-time basis and working full-time for a school district or another job during the day. Because of this, a very important determinent of the teacher's success in the classroom is his motivation. If it is primarily a financial motivation we find that it is especially difficult for him to attain the extra energy or drive needed to sustain the class at top level.

It is extremely important then, that the teacher be aware of his motivation for being in the class as well as his feelings for the people he is working with. A sincere desire to serve many times will give the teacher the extra energy, to present a meaningful class, after all, the students have also been working long hours.

A method that maybe used to bring out the teacher's motives and rationales would be through small group discussions based on the material covered in the following pamphlet. The groups should be kept down to about six participants so as to maintain maximum participation. You may want to select a recorder to keep notes for later reports to the entire group. Also you may want to select a chairman or leader.

(This person maybe one whom you wish to bring out more and by assigning him this responsibility you also afford him the opportunity of attaining leadership status.)

1. How did you happen to hear about this job?
2. What were your qualifications?
3. How were you hired? What kind of interview?
4. How did you become interested in teaching (or the possibility of teaching) ABE or TESOL?
5. What kind of program are you involved in?
6. Who runs the show?
    - the administration?
    - the teachers?
    - the students?

Optional 7. What kind of person is your:
    - administrator?
    - teacher aide?
    - student?

SO **YOU** WANT
TO
HELP PEOPLE

forget it

unless . . . .

INTRODUCTION

THIS PAMPHLET IS DEDICATED TO ALL OF THE WONDERFUL PEOPLE WHO SERVE, AND WHO HAVE SERVED AS VOLUNTEERS, TUTORS, LEADERS, ADVISORS WITH CHILDREN, YOUTH AND ADULTS IN OUR COMMUNITIES.

OF COURSE THESE SERVICES ARE IMPORTANT, WELCOME, AND VALUABLE. THESE "HINTS TO THE HELPERS" MAY BE VALUABLE AS WE ALL GIVE AND RECEIVE!

Opal C. Jones

You.....

1. Know why you want to help--in the first place.
   It seems important for the "helper" to know why he wants to help. This, of course, is related to #20 "Really Care"--but it is necessary to ask yourself this question-why do I want to help? What are my motives? In what do I believe? What is my philosophy of service to others?

2. Know enough about yourself and how you feel about the people you help. It is a good idea to look at one's self with these questions planted firmly in one's mind-what are my attitudes about people I want to help? How do I feel about them? Do I have problems in my human relations? Do I prejudge people?

3. Really mean to do it.
   The people we want to help have seen and met with many well-meaning people who start programs and projects. The people we want to help wait for us to come to the groups and help. They depend upon us. But then they get a call - "car trouble" - "unavoidable situation" - and we don't come - they begin to lose confidence and trust. They see us and consider us a "Hit and Run Volunteer." We must not let them down - once we make a promise-we must keep it-we must come through!

4. Have sufficient knowledge, understanding and acceptance of the people you want to help.

Many times much of what we know about the people we want to help is based on what we have heard in a "round about way," what we have read in newspapers, what we have imagined and sometimes, other sources. It is important for us to have knowledge, to study, to observe and to investigate as much as possible. It is important to know, to understand and to accept: You must ask yourself-on what do I base my knowledge? What do I really know? Do I understand? Am I willing to accept the people that I want to help?

5. Can "see life" through their eyes.

The people we want to help have seen and met a procession of people who have come in and out of their neighborhoods, groups, agencies and communities. Sometimes the "helpers" see them as residents of a slum-ghetto without hope-and without the helpers, life would be impossible! It seems important to look at life as they see it-to look at the community as they see it-and understand the distrust of the temporary "helper" who seems to see the neighborhood in a negative way.

6. Have respect for them and their strengths.

The need for help does not mean a state of weakness. The need for help does not mean that the people we help have a lower status and that they do not deserve our respect. It is important that we show respect through our way of work, our conversations, our expectations and most of all, recognize and utilize their strength-because they have them!

7. Know how to communicate with them.

   All of us need to know how to communicate with each other no matter who we are-where we work-and what we do! It is more important than ever for the helper to know how to communicate with people we want to help. There seems to be no simple answer to the question-"How should you communicate?" The answer is like the one Louis Armstrong gave while he was in Europe-some one asked Mr. Armstrong if he would define jazz and Mr. Armstrong answered,-"if you have to ask you'll never know!"

8. Accept their opinions.

   The "helped" have ideas and opinions too! They can tell us many things. They are resourceful and creative. They have many new and different ideas: they know that some of the ordinary run-of-the-mill ideas have not met their needs, hold their interest or their attendance. Maybe we are without new ideas, maybe we are "wrung dry" of new approaches-that does not mean that they don't have any! They do!

9. Let them tell you what they want, what they feel, they need and what they want from you.

How do you know that the plan you propose is the one that the people you help want and feel that they need? Many times you are disappointed in the response of the people to your plans. We all recognize and are proud of our talents-we want to share our talents and our skill. Suppose no one comes to the group or the class. How do we react? We become discouraged and we think that the people are apathetic. We need to ask ourselves a very important question-"Did they ask for this service? Is this what they wanted?

10 Are willing to listen.

Most of the time the "helpers" have responsibility for the conversation. The Conversation is usually based on what the "helper" wants to say. Seldom are there questions that require more than a "yes or no" answer. The "helper" would be amazed and astonished at the answers to questions like-"what do you think?" "What are your suggestions?" "What do you think we need to do?" "What would work best?" The "helper" must not just sit there and wait his turn to speak-but must listen, and listen, and listen.

11. Are willing to be taught.

When we help the disadvantaged, the poor or the deprived, we sometimes think we are the authorities-the only people who are knowledgeable, and many times we regard ourselves as the experts! One week in the community will make us realize that there are many things we do not know. We would be pleased and inspired by the education that we could receive from the people we have chosen to help.

They can teach us "how it is"-They can help us to see life as it really is-They are realistic-and they can help us match "what we do" with "what we think"-"with what we feel"--

12. Are willing to let them help you.

For a long time helping has been one way-the poor people, the disadvantaged were receivers of our generosity, our knowledge and our resources. Many times we never gave our receivers one precious and important gift-the opportunity for them to help us. We have discovered that this is not true. Helping is a "mutual operation",-it means that the helper can learn and can free himself of this "one way approach to satisfaction of giving and get a "two way reward" when we let the people we help-help us!

13. Involve the local community or group in the plan right from the start.

It is important for the local community, agency or to be a part of the planning group as a project is started. The "helped" community should have a voice at the beginning they must not be invited or included as "token representatives" or "window dressing" - they must be a part of the real team at the start!

14. Can work within the framework of the setting you have chosen to help.

When you go into the community or the neighborhood to help-it is important for you to work within the framework and the philosophy of the setting that you have chosen. It is necessary to realize that there is a structure there already-there are people there and they have goals, aspirations, skill, knowledge, and standards and plans of their own.

15. Recognize that other people and groups help too.

In spite of the many problems that exist in the disadvantaged communities, many people, agencies, organizations and groups have been aware of and concerned with the problems that we all want to solve. It is important for us to realize that on a day to day basis, these groups and people have been at work to try to give effective service to the people there. When we come into the neighborhood or the community to help, we must not underestimate the strengths of those who are at work . Rather, we should join the team of workers in the neighborhood and we must be careful-and we must not play the role of the "Lone Helper"-the only source of help in the neighborhood. Such action causes many problems-all of them are obvious!

16. Can take criticism.

It may be hard for us to take criticism from anyone but most of all from the people that we help. They disagree-and maybe, one day they will tell us what they really think! We may be shocked, upset-or even angry! They may seem ungrateful-for after all, we are "giving up our pleasures" to help them. The frank and honest reaction, feeling or point of view from the person we help could be the most valuable contribution to our growth and our maturity.

17. Wait to form an opinion based on fact.

We have said this over and over in this little document-let us not form an opinion about the people and their community until we know what we are talking about-until we have the facts.

We must not genralize on percentages and statistics that we "invent" or "make up" so that we can substantiate our service, or worth and even our service in the community. We must have facts and such be based on a responsible source.

18. Can evaluate what you have done and how you have done it.

Many times " we play by ear"-- we judge our success by our feeling of success. It is important to utilize the more orderly methods of evaluation. In order to assess the value of your service or to evaluate the effectiveness of your leadership, it is necessary to look at what has been done and how it has been done based on an acceptable criteria in the field of education, social welfare or other appropriate fields.

19. Know how long you are needed.

To "release control" for something that we have started is a very hard thing to do. It is important for us to know when to move out of the picture, to let the neighbors in the community continue what we have started. We may lose our effectiveness if we stay for long.

20. Really Care

There is an awareness by many dedicated, sincere and well meaning people who want to help disadvantaged people. This is good!

The need to help people is long overdue as all of the research studies and demonstration projects have shown us. The national and local awareness of problems has inspired young people and adults to help people who need it--such needs may be economic, educational, health, social and other. Just to help because "it is the thing to do" has little meaning-because you don't mean it. You have to care about the problems that cause them to need your help. You have to care about the way you help. You have to care how they feel about your help and the way you help!

In Conclusion-

"Lip Service or Life Service"
which will it be?

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Objective II

The most basic awareness that the TESOL teacher must have is an understanding of the psychology of the adult learner in his classroom. Some of the major points to be stressed are outlined below: (See Attachment)

Factors to be considered in teaching adults:

1. Who is the adult learner?
    - 1.1 Has he ever been to school?
        - 1.1.1 Was he educated in Mexico, Texas, or any other place? Perhaps he's never been to school in his life.
    - 1.2 How does he feel about education?
        - 1.2.2 Is it just for young people? Is it only for people that have money? Is he being ridiculous by trying to get "an education" at this point?
    - 1.3 What experiences has he had with school...failure, success?
        - 1.3.3 Does he relate school with failure? Undoubtedly if he [illegible] gone to school before and "did not make it" he will associate school with failure. On the other hand perhaps he feels that school and education would be a success for him if only he would be given an opportunity.
    - 1.4 What is his expectation in coming to class... What does he want to learn?
        - 1.4.4 Does he associate his coming to class with good grades, a teacher who is the boss in the classroom and learning what he's taught instead of what he wants to learn? Or does he come to class with the expectation that he's going to be taught what he wants to learn?

1.5 How can you get to know this learner and identify his needs?

1.5.5 It is important to know your learner in order to be able to help him as much as possible. Talk to him. Show him that you're his friend and let him confide in you. Respect him and learn to identify his needs and incorporate them.

1.6 What things are important to this learner? Family, job, responsibilities, etc.

1.6.6 In order for him to function in your classroom it is important that you're aware as accurately as possible of what is on his mind. Is he worried about his family because of sickness, problems, etc.? Is he losing or not performing well at his job? Certainly there are responsibilities that keep his mind wondering during the class - his responsibility as a father, husband, adult, etc.

2. His Physical Characteristics.

2.1 Age Factor.

2.1.1 Whether he's younger or elderly, remember that he gets tired after working all day or after doing his daily chores around the house. His health may not be very good or he may have some physical defect that might affect his learning.

2.2 Eyesight.

2.2.2 His eyesight may not be as acute as it used to be. Perhaps he wears glasses or gets frequent headaches from reading. Little or too much light might also affect his eyesight. Also sitting too close to the blackboard or too far away from it.

2.3 Hearing and Listening Abilities.

2.3.3 His hearing ability may not be acute. Usually he's not used to listening. He may have never been in a situation where he's required to listen. The teacher must provide listening and hearing exercises for him.

2.4 Attention and concentration span.

2.4.4 His attention and concentration span are quite limited. He has to be provided attention and concentration exercises starting with a short time and increasing gradually.

3. Morale Characteristics.

3.1 Does he feel he can learn?

3.1.1 He's usually discouraged and he needs to be told constantly that he can learn, that he is learning and that learning is a life long process.

3.2 Is he impatient to learn?

3.2.2 He may also be discouraged because he doesn't learn quickly. He may be very impatient to learn everything in one day.

3.3 Is he tired?

3.3.3 He may be physically tired or just tired of the idea of going to school.

3.4 Does he need encouragement and reward?

3.4.4 He needs to be encouraged to practice his new language and also rewarded when he does so in some way that will make him feel that he's learning. He has to be notified immediately when his answer has been right.

3.5 How will his physical and morale characteristics influence his learning?

3.5.5 His general health has to be taken in consideration as well as his morale characteristics.

4. What advantages does he have over a child that may influence learning?

4.1 Educational background, speaking ability, experiences, traveling, etc.

4.1.1 His educational background may help influence his learning. Also his speaking ability may have a rather broad vocabulary in his own native language. His general experiences in life as well as his traveling experiences may also be a good influence toward learning a new language.

5. What things might he be sensitive about and how can you incorporate them?

5.1 His cultural background, his previous school experiences, his religion, his habits and his role in society.

5.1.1 The teacher should have a general knowledge of his cultural background, his previous school experience, his religion and personal habits so as to pin-point on the good parts of them in an affirmative way rather than trying to embarrass or bother him in any of these points.

6. How do you prepare the learner to begin his new experience in the classroom?

6.1 Motivation.

6.1.1 The teacher should motivate the learner by explaining to him what school is all about, what the purpose of this particular class is, what you expect of him and what he may expect from you. He also has to know the reason why you do things the way you do, and why you teach what you teach.

7. Treating the adult as an adult. Adults cannot be fooled. The teacher must show the learner her respect for him as a learner, adult, and human being, by being well prepared for the day. If the teacher doesn't know an answer she should tell him so, and advise him that she will find out and let him know later.

7.1 Is your lesson plan practical and useful?

7.1.1 The student has a very limited time to study so the teacher has to prepare her lessons very carefully for practicality and usefulness to be used by the learner right away.

7.2 Is it interesting?

7.2.2 You can combine some of the learner's experiences, your own experience, vary it a little with current events, everyday needs, and presenting the lesson in different ways to make it interesting.

7.3 Is it difficult?

    7.3.3 If the lesson doesn't seem to put the idea across the teacher should have an alternate presentation of the same, and it should be flexible enough in order for the teacher to simplify it in any given case. The teacher should also plan this lesson so that it would allow for grouping when necessary.

7.4 Does it combine the adult experiences?

7.5 Have you planned alternate introduction medias?

8. Evaluation.

8.1 His personal evaluation of success.

    8.1.1 Does he feel he has learned?

8.2 His evaluation of the teacher.

    8.2.2 Does he feel that his teacher has done her best to help him as much as possible?

8.3 Teacher's evaluation of the learner.

    8.3.3 Does she feel he has learned?

8.4 Teacher's self-evaluation.

    8.4.4 Does the teacher feel that she has contributed to the learner's success and self-reliance as best as she could?

9. Testing.

9.1 How can you test them? Teacher made tests, etc.

    9.1.1 Talk to him in the new language. Make your own written tests based on the lessons. Have him talk to you into the taperecorder, tape a conversation with another learner, read a paragraph, etc.

9.2 How involved was he in your lesson plan?

 9.2.2 Did he participate in class when you expected him to?

9.3 Were his learning desires accomplished?

 9.3.3 Perhaps he only wanted to speak in broken English at least, can he do it now? Or if he wanted to learn standard English, did he do so? Or perhaps his motivation was to speak very good English, did he get this accomplished?

9.4 Did he feel rewarded for his efforts?

 9.4.4 Even if he didn't learn as well as you had planned it for him, did you show your approval for his efforts? Did you congratualte him for his efforts and success?

9.5 Does he have any visual proofs of his success?

 9.5.5 Can he now communicate in his second language?

9.6 Does he tend to involve in group conversations outside the class?

 9.6.6 Have you heard him conversing to his friends outside the class?

9.7 Is he able to put his thoughts across?

 9.7.7 Do you understand what he wants to put across?

9.8 Does he understand when people speak and when spoken to?

 9.8.8 Does he respond when spoken to?

9.9 Does he realize the importance of this "new experience"? Does it help any?

 9.9.9 Is he happy about being able to communicate in this new language?

9.10 Is he thankful to you, the teacher?

    9.10.10 Does he show you his appreciateion in some way?

9.11 Does he utilize his "new tool" at all possible times?

    9.11.11 Can he go to a restaurant and order his food? Does he go to the doctor's office by himself? Does he try to speak in his new language at all possible times?

9.12 Are you pleased with his progress?

    9.12.12 Do you feel he's done his very best to improve?

10. A follow-up on this learner of some type. (Does he have a better job, etc.)

    10.1 Is he doing better in his job now that he understands this new language? Is he more self-reliable now? Did you offer to help him in any way?

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1. Material collected from a pamphlet written by Robert W. Rupert, (Supervisor of the Academic of Education) Sacramento, entitled "You are Teaching..But are They Learning?.
2. Exchanging ideas with co-workers and supervisors.
3. Personal experience in working with adult learners.

This material could be presented to a group through a variety of methods, large group, small group discussion, buzz sessions, etc. The most successful we've found, however, has been through small group discussions, it's purpose being not only to disseminate information, but possibly to change attitudes through the discussion and examination of information.

Detailed information on the uses, limitations, advantages, and procedures of a discussion group and other techniques for use with groups can be found in "24 Group Methods and Techniques In Adult Education", written by William L. Carpenter.

Talking in terms of the psychology of learning of the adult learner of ABE/TESOL, "Some Psychological Problems In Language Learning", by Eugene A. Nida and "The Social Basis of Language", by David Abercrombie would be recommended readings.

Micro-Lab

The following questions have proven most useful when used in a micro-lab format to stimulate group participation.

1. Group discussion on the psychology of the adult learner.
    1.1 What physical characteristics does the adult learner have which will influence learning?
    1.2 How does the learner feel about education and what experiences has he had with school?
    1.3 How do these experiences affect his present learning situation?

1.4 What is the cultural background of the learner, and what part will this background play in helping him learn?

1.5 What things are important to the learner?

1.6 What are his expectations in coming to class? (What does he want to learn?)

1.7 What things might he be sensitive about? How can you detect these and incorporate them?

1.8 How can you get to know your learner and identify his needs?

1.9 How can the learner include the learner's experiences in the everyday lesson plan to make him feel worthwhile?

The purpose of the micro-lab is to involve the participants in the discussion to the fullest extent possible by at once limiting or frustrating his participation while in the outer group to impelling him to react while in the inner-circle, therefore receiving as much imput for the time utilized by a large group.

The micro-lab consists of a group of participants numbering not less than 10 nor more than 16. This group is divided into two sub-groups and seated concentrically, half in the outer-circle, half in the inner-circle. The inner-circle, then, constitutes the "micro-lab". A thought provoking or controversial question is presented to the inner-circle. There is no "official" chairman or leader for it is each participant's responsibility to involve himself and those around him in the discussion.

A time limit is established prior to the micro-lab usually from 5 to 10 minutes per question, after which the inner-circle exchanges seats with the outer-circle to discuss the same question, or respond to comments made by the other group. At no time is a member allowed to comment while his group is in the outer-circle.

Role Play

Another technique which has proven successful in developing discussions of this type would be the use of role play.

Role playing is the spontaneous acting out of real life problems and situations. The students (teachers or aides) are asked to take on roles, and play their part so the instructor and other participants may evaluate what is said, and learn by the dramatization. The instructor and participants can determine attitudes, appreciations, and information by these simple performances.

Presentation to the group may take the form of a large group discussion on "Role" and "Role Playing" such as:

What is "Role", "Role Playing"?

How do we define it?

Role as expectation or perception of position by:

(1) Students
(2) Teachers
(3) Administration
(4) Supervisors
(5) Self
(6) Society

How does "Role" change?

What is self-stability?

How does "Role" and "Role Playing" relate to use, our work, our private lives?

These questions and their answers will help us to open our minds to others and how they see us in reality.

After the initial discussions on "Role" and "Role Playing", the participants are asked to perform in skits taking on different roles.

Skit I

For example using discussion question 1.6: What are his expectations in coming to class? (What does he want to learn?)

Three Roles: Teacher, male student, female student.

Teacher: You have been working hard developing a unit on "The Market", consumer buying, etc. You've made special effort to bring in interesting visual aides, etc., but somehow, some of your students are not responding to the lesson as you would expect. You've put in a lot of work on this.

Student A (Male): The teacher has been going on and on about buying food, shopping tips, etc., but you want to know about insurance and rates, etc.

Teacher 1: You're worried, too; the class ADA is low but you haven't time to go recruiting and now he's going to jump on you.

Teacher 2: Yes, the attendance is down. You and your aide have been recruiting but with little results.

Teacher 3: You work a long day at school and still teach at night. You want to keep attendance up, but there is not enough time to recruit. Then again, there are so many different levels in the class, you don't know if you could handle any more.

Teacher-Aide 1: You've gone out to recruit with your teacher, but they just don't stay in class. They want to learn everything right away and when they don't, they leave.

Teacher-Aide 2: You like your teacher pretty well, but in the class she scares them off. Sometimes she treats them like children. When the principal asks you why they don't stay in class, you hedge a lot because you don't want the teacher to look bad.

Situation: Administrator has called a conference to discuss the problem of low ADA. Why don't the students come or why do they stay away?

Procedures:

1. Give each player a sheet indicating what role he is to play. Do not disclose this to others.
2. Present situation to all.
3. Begin (10 minutes).

Student B (Female): You're not interested. Be billigerent but evasive. You're interested enough in consumer buying, but the type of food, budgets, etc. she is presenting just doesn't fit your life style. You wish she would put the information in a manner which would be more relevant. You want her to get on with it. Be polite.

Situation: Teacher is talking to students about lesson, do they like it, etc.

Procedure:

1. Give each player a sheet of paper indicating what his role is but do not disclose it to the others.
2. Begin (10 minutes).
3. After skit group discussion:
   - Was this typical?
   - What more could the teacher have done, etc.
   - Has this happened to you?
   - How did you handle it?

Skit II

1.2 How does the learner feel about education and what experiences had he had with school?

1.5 What things are important to the learner?

Six Roles: Administrator, teacher aide, teacher.

Administrator: The class average daily attendance has been very poor. Financially the class is going to be impossible to maintain if this keeps up. You've called a meeting with some of the teachers and aides. Keep stressing money situation. Ask why the students don't come to class, and why is the turnover rate so high?

4. After skit, large group discusses the dramatizations.

    a. Is this typical?

    b. Were the players realistic?

    c. Did they talk about themselves, their problems, or did they talk about the students and his problems.

    d. What would you have done?

    e. Why do you think the students do not attend class?

    f. How do you think they feel about education, etc.

The target group for this research year has been the Mexican-American adult learner in the ABE/TESOL class. It has been essential that we study not only his learning psychology, but his cultural background in order to establish his educational and social needs in the community and the classroom.

For a view into the needs and characteristics of the typical Mexican-American ABE/TESOL student "A New Look at the Attributes of the Mexican-American", by Dr. Edward J. Casavantes is a suggested reading. Other readings are listed in the bibliography.

Speakers are also available to talk to groups: Mr. Manuel de Ortega, La Raza instructor at the University of Southern California, whose backgrouns is in Mexican anthropology. Mr. John A. Aragon, Director of the Cultural Awareness Center, University of New Mexico, and Dr. Edwardo Casavantes, SWCEL, Albuquerque, New Mexico, whose background is in psychology and sociology, particularly within the culture of poverty. Also, Dr. Octavio Romano, Mexican-American literature instructor at the University of California at Berkeley, and Mr. Risco, Head of the Mexican-American studies department at Fresno State College, Fresno, California.

Objective III

To give the teacher a first hand experience of the difficulties involved in learning another language.

A shock language experience for the participants should be included in the Pre-Service training package.

The purpose of the shock language is to expose the participant to the realities and difficulties of language learning by putting them through a lesson in a foreign language. This foreign language should be one that would provide great structural or phonological differences, such as Japanese, Hebrew, or German as opposed to any of the Romance Languages.

The lesson, to be effective, should be presented in an Audio-Lingual format so as to simulate the conditions in the TESOL class.

Objective IV

To instruct the teacher in ABE/TESOL techniques and methodology.

The purpose for having established the R&D program was to develop Pre-Service and In-Service instruction models for teachers and aides on TESOL techniques.

During the pre-service instruction, initial theory-orientation and practical demonstration lessons were based on the following components of a TESOL class: sound drills, pattern practice, vocabulary development, controlled conversation, reading, writing, and testing as well as other related activities such as warm up, breaks, games, hand and body signals, etc.

Definition of Sound

Sound is the sensation of hearing, due to stimulation of certain nerves in the ear leading to the brain by vibrations usually transmitted in the air. One of a series of articulate utterances produced by the vocal organs; a speech sound. These sounds are complex structures, themselves, made up of smaller units and combining into larger sequences that follow specific patterns.

The meanings of these vocal sounds are culturally determined. They are cultural abstractions into which the event eliciting the vocal sound fits. These cultural units of meaning combine in language forming more complex units of meaning or messages.

These units and patterns of sound associated with the units and patterns of cultural meanings constitute the system of communication that is language. This system is organized as a structure into which new sounds and experiences are fitted and from which they get their significance.

Teaching Techniques - Sounds

The teacher of ESL/TESOL should keep in mind at all times, that ear training is extremely important in the teaching of any foreign language. A student must first hear a sound clearly before he can reproduce it. The teacher should never jump from one exercise to another, but should continue working on each individual sound until the sound is heard clearly by the students, and the proper ear and hearing habits have been established.

Phonics - The International Phonetic Alphabet

The teacher automatically makes use of Phonetics when she guides her students toward correct pronunciation through drill. She makes careful distinction between one sound and another. Phonetics is concerned with the study of speech sounds and proper pronunciation. Phonetic Symbols remain simply one of the tools which the phoneticist uses in analyzing language.

Most teachers of English are familiar with the International Phonetic Association (IPA). Phonetic symbols of this alphabet now appear, in greater or lesser degree, in most modern textbooks. The language teacher's problem generally is to determine the extent to which she should make use of these IPA symbols in her own teaching.

The International Phonetic Alphabet provides a single symbol for each sound in the language. In English, for example, where the pronunciation of a word so often fails to accord with the spelling, we thus have a method of making the pronunciation clear. Particularly in cases where a student cannot pronounce a word or is confused by the obscuring of certain syllables, it is helpful to transcribe the word into phonetic script. Also, in teaching certain of the vowel sounds, particularly those which are peculiar to English, it is useful to have at hand a symbol to represent these sounds. By means of phonetic symbols one can also indicate the voicing or unvoicing of terminal consonants, the existence of strong and weak forms, etc.

Despite the many advantages, many teachers have conscientiously tried to use the IPA system in their work, only to find that the results did not justify the time spent, firstly, in teaching the symbols themselves and, secondly, in adapting these symbols to the many subtleties of everyday English speech.

While the general tendency toward simplification is to be commended, various groups of authorities have recommended unrelated changes which have only added to the confusion already felt by many teachers regarding the use of phonetic symbols in general.

Finally, the phonetic symbols in current school use, without special qualifying markings, fail to indicate in any way important differences between the production of many English sounds and the production of the corresponding sounds in other languages. Consequently, the English-speaking person will give them a Spanish pronunciation, and each one will assume that he is pronouncing the sounds correctly in the foreign language.

Classification of Speech Sounds

There are twenty-six letters in the English alphabet, but upwards of some fifty different distinct sounds.

The sounds of any language are generally divided into two main groups--vowels and consonants. All vowels are produced with voice, the vibration of the vocal cords, and with the outward flow of sound largely unrestricted. In consonants, this flow is interrupted or diverted by one of the articulators--teeth, tongue, lips, soft palate.

Phoneticians classify vowels as front, middle, and back vowels, depending upon the position of the tongue in the mouth during production.

Consonants are classified according to the manner of articulation as follows:

1. Stops or explosives.
    a. In the production of these sounds, the breath is checked in its outward movement, then suddenly released with a slight explosion.
2. Continuants.
    a. A continuant is a sound which may be "continued" or prolonged as long as the speaker has breath to sustain it. Continuants are further divided into nasals, laterals, and fricatives.

A further classification of consonants concerns their production with voice or with voiceless breath. Voiced consonants are produced with vibration of the vocal chords. Unvoiced consonants are produced with breath alone.

It should be further observed that most voiced and unvoiced consonants fall into pairs, one consonant of the pair being voiced and the other unvoiced, although otherwise both sounds are produced alike.

Stress and Rhythm - Strong and Weak Forms

Stress is the emphasis given to a particular syllable within a word or to a particular word within a group of words. In individual words, stress is referred to as accent.

In English, the accented syllable receives greater force than in most languages. The unaccented syllables, in turn, receive correspondingly less force. It may be stated as a principle in English that all vowels, when occurring in unstressed syllables, are reduced from their normal values to the level of the neutral vowel.

In speaking English, the student naturally assumes that if he pronounces each syllable clearly and exactly, he will be better understood. Actually the reverse is true. Words in English are distinguishable by rhythm as well as by sound.

Consonants are subject to the influence of stress. One sound may be altered by the sound which follows it (progressive assimilation). Another sound may be altered by the sound which precedes it (regressive assimilation). Many teachers tend to follow the spelling of words and to teach overly-precise forms rather than accepted assimilations.

These forms occur in their own speech and in the speech of everyone who speaks everyday, normal English. Even if they can't use these and comparable assimilations, students should at least be able to recognize and understand them in the speech of others.

In English, one syllable receives considerable stress while the remaining syllables are weakened accordingly. This same principle of accent holds true in phrases. The vowels in all unstressed syllables are reduced from their original values to the neutral vowel [ə]. One syllable words such as articles, conjunctions, and pronouns are reduced to their corresponding weak forms.

In normal, everyday, colloquial speech, all phrases carry a definite accent. To the English ear, the accent of any phrase is as clear and recognizable as the accent of any individual word. Finally, and this is a very important point--if any phrase is accented incorrectly, the error is just as great and just as obvious as when a word is accented on the wrong syllable.

Many times a foreign student, trying to be precise, will say, for example, "I AM busy," putting stress on AM instead of on the first syllable of busy, where it normally goes. The resulting distortion is just as clear to the English ear (and just as confusing) as if the student in pronouncing the word Indiana mistakenly shifted the accent to the second syllable and said instead InDIana.

The succession of properly accented phrases in a sentence establishes what is known as the rhythm of a language. Rhythm is a definite and tangible phase, and provides a kind of musical framework for language. More important still, it also helps to convey meaning. Rhythm is a subtle matter, and is not easily grasped or appreciated by students.

The teacher can emphasize the fact that we speak in phrases, not words, and that all phrases carry a definite accent, just as words do. In reading practice sentences to the class, the teacher can emphasize the stressing of accented syllables and the obscuring of vowels in all unaccented syllables. Students, in repeating such sentences after her, should follow the same rhythm patterns which she has emphasized. The teacher can make use of the device of rhyming, particularly in teaching contracted verb forms such as I'm, you're, we're, I'll, she'll, we've, etc. Students fail to contract many of these forms sufficiently. They pronounce them as though they were composed of two syllables rather than a single syllable. The teacher can counteract this tendency by showing that I'll rhymes with pile. He's rhymes with sneeze. I'm rhymes with time. We've rhymes with leave and so on. English rhythm falls into certain definite patterns. These patterns grow out of the grammar of English in accordance with the following general principles: In speaking we naturally stress so called content words. In most sentences, such words carry the burden of meaning. They include: nouns, main verbs, descriptive adjectives, adverbs, demonstratives and interrogatives.

In turn we subordinate all functional words, words which serve simply to define or show mood, direction, etc. The following are considered functional words in English and, accordingly, are normally unstressed: definite and indefinite articles, personal pronouns, auxiliary verbs, relative pronouns, and conjunctions.

Intonation

Intonation is the term used to describe the pitch or melody pattern of any group of words. Pitch, in case the term is not familiar to the reader, is the position of a note on the musical scale. Pitch is determined by the frequency of vibration at which air waves strike the ear drum.

One should be able to distinguish clearly between stress and pitch. Variations in stress give rise to rhythm in language. Rhythm is stable and fairly predictable.

Changes in pitch on the other hand result in varying intonation patterns. Pitch and the resultant intonation thus show a great variation in form and frequently carry various emotional overtones.

The following two principles govern all basic intonation patterns and are all any foreign student needs to know about intonation.

1. The first principle requires that all completed statements, including commands, end with a downward glide of the voice, on the last accented syllable (Rising-Falling intonation). It is used for all statements and commands. The fall of the voice at the end of a sentence indicates to the listener that the speaker has terminated and no answer or further comment is necessarily expected.

2. The second principle is that all statements indicating incompleteness, doubt, or hesitation end with an upward glide of the voice on the last accented syllable (Rising intonation). In this category are included all questions which may be answered yes or no. Questions beginning with interrogative words such as when, why, where, since these words in themselves indicate that the statement is a question, generally follow the first principle.

Aspiration

Aspiration is the term given to the slight puff of air like an h which follows the production of [p,] [t,] and [k] in English. This aspiration is strongest when [p,] [t,] and [k] are in initial position and followed by a vowel, as in the word pen. It is next strongest when the sound are in final position after a consonant as in sent. It is weakest when the sounds occur in medial position; here the puff of air is so slight as to be hardly perceptible as in happy.

Aspiration remains a very important characteristic of each of these sounds, especially if the sound is in initial position. For one thing, the aspiration serves to distinguish the sounds from their voiced cognates b, d, and g. The sound p, for example is more than merely the unvoiced counterpart (cognate) of b. It is unvoiced b, with a distinctive aspiration added, and this aspiration is clearly noticeable to the English ear and helps substantially in identifying sounds.

The teacher should first show the students how strong is the aspiration of p, t, and k in her own speech. She should pass among the students repeating such words as pen, ten, come. She can let students feel with the backs of their hands the strong puff of air which is emitted from her mouth each time she pronounces p, t, and k. Or the teacher can hold a small piece of paper lightly in front of her mouth as she speaks. The paper will flutter each time she says p, t, or k. A match flame, held before the mouth, shows the same effect.

Students should repeat aloud simple words beginning with p --pen, pay, pour, put, pear. Later they should practice with words beginning with t and k. At first, students can hold pieces of paper before their mouths to show the amount of aspiration taking place. From this point on, it is a matter of correction each time a student fails to aspirate p, t, or k sufficiently.

Voicing and Unvoicing of Final Consonants

In English, all voiced consonants occurring at the end of a word are generally held and voiced. In German, the Slavic and Romance languages all voiced consonants, when occurring in terminal position, are automatically unvoiced.

The foreign student in bringing to English the habits of speech acquired in his own native language, naturally tends to unvoice all final voiced consonants. In some cases, actual confusion of words results. There are many pairs of English words distinguishable only by the voicing or unvoicing of the final consonant. Consider, to name just a few: bed, bet; need, neat; feed, feet; buzz, bus; grows, gross; rise, rice; raise, race; pays, pace; leave, leaf; bag, back.

As may be readily seen, it is very important to hold and voice all such Final voiced consonants in English. The student should then be drilled carefully on matching pairs of words. He should be given practice with phrases and short sentences containing final voiced consonants. It is sometimes helpful to the student if it is explained that all vowels are held slightly longer before final voiced consonants than before final unvoiced consonants. The [a] in bad, for example, is of longer duration than the [a] in bat. The [e] in bed is held longer than the [e] of bet, etc.

How to Present a Sound

In the classroom situation, the teacher of ABE/TESOL when presenting a sound must establish a system of signals or cues to elicit student response. Also, the teacher must have the complete attention of the student; all eyes must be on the teacher.

Explanation of how a sound is produced comes first.

Do you open or close the lips?

Is the sound voiced or voiceless?

Is there a puff of air or no puff of air?

Do you press the lips tightly or round them, etc?

Present the sound in isolation, having the student repeat the sound until he can reproduce it clearly. Next, present the sound in words, using the sound in the Initial, Medial, and Final positions.

For Example: Sound P

Initial: pear, pick, pet, palm, part, poor

Medial: people, September, apple, purple, complete

Final: top, hip, pep, nap, cap, soup

Repeat the words until the student can correctly position the sound in a word.

Practice in comparison of contrasting sounds which are often confused is important in distinguishing sounds and words. This is done in a repetition drill until students are able to distinguish and compare these sounds, and words. For example:

bear - pear
cab - cap
be - pea
rib - rip

big - pig
bath - path
bet - pet
bay - pay

Thirdly, the teacher's use of the sound in complete sentences is very important. Repeat the sentence a minimum of three times and have students guess as to how many times they heard the sound in the sentence. Repeat again and have them guess the words in which the sound was used.

For example: Sound P

1. The paper was printed and published without profit.
2. We had to learn both the past and present tense of all verbs.

A sample Pronunciation exercise follows.

p as in pie, happy, hope

Pp

peso
perro
peso
pajaro
Pablo
poco

porque
por
pueblo
publico
programa

I. PRODUCTION:
Close your lips, then blow them open with a puff of air, but without voice.

pear
pick
pet
palm
part
poor

people
September
apple
purple
complete
apartment

top
hip
pep
nap
cap
soup

II. COMPARISON
Practice these contrasting sounds, which are sometimes confused. Repeat several times.

bear-pear
rib-rip
cab-cap
be-pea

big-pig
bath-path
bay-pay
bet-pet

III. SENTENCES

1. The paper was printed and published without profit.
2. We had to learn both the past and present tense of all verbs.
3. Paula carefully put the apples and peaches in the basket.
4. Our plan was opposed by almost everyone present.
5. Drops of water kept dripping from the roof.
6. The umpire, now in bad temper, argued loudly with the player.
7. Both the interest and the principal must be paid in September.
8. His only hope of escape lay through the opening in the fence.

b as in bell, rubber, globe

Bb

beso
baja
barba
barco
banco
blanco

basico
bloque
bonito
bueno
burro

I. PRODUCTION:
Close the lips firmly, then open them, producing a voiced sound. Be sure no puff of air comes out.

be
big
bet
bat
barn
boot

about
rabbit
subscription
subtract
subject
able

job
rib
cab
rob
robe
rub

II. COMPARISON

rib-rip
cab-cap
bark-park
back-pack

by-pie
bill-pill
bath-path
ball-Paul

III. SENTENCES

1. The brass band played so loudly, we could
2. The boys assembled in groups about a block apart.
3. The cab stopped at the curb and the cab driver jumped out.
4. It was too big a job for Benny to do.
5. The waitress brought us bread but no butter.
6. It was by far the best ball game of the season.
7. The boys hid behind the back fence.
8. The rabbit ran into a hole behind the barn.

SUGGESTED LESSON PLAN FOR TEACHING PRONUNCIATION

1. Group and teach consonants in pairs. (p-b)
2. Show the class how this sound (p) is written and printed.
3. Ask for Spanish words that begin with this sound.
4. Explain the difference between the English (p), which is more explosive or aspirated, than the Spanish (p).
5. Explain how the sound is produced. Close your lips, then blow them open with a puff of air but without voice.
6. Practice saying words that begin with (p), end with (p) and have (p) in the middle of the word.
7. Mix up the words and ask the learners where they hear the (p) sound, at the beginning of the word, in the middle, or at the end of the word.
8. Have the learners repeat minimal pairs (words that sound alike except for one sound) together to contrast the consonant pairs (p) and (b).
   Example: bear-pear; rib-rip; cab-cap; be-pea
9. Work with one minimal pair. This time giving one word at a time and ask the learners if the word begins with a (p) or a (b). Mix up the words to test audio-discrimination.
10. Read a short sentence several times and ask the student to repeat the words that have the (p) sound.
11. During the next class period teach the corresponding sound (b).
12. Practice writing the formation of the capital (p) and the small (p).
13. Begin writing words that begin with (p).

FACIAL DIAGRAM

Key to identifying the points of articulation.

A. The upper lip.

B. The upper teeth.

C. The alveolar ridge.

D. The back edge of the alveolar ridge.

E. The hard palate. (Not directly used.)

F. The soft palate.

a. The lower lip.

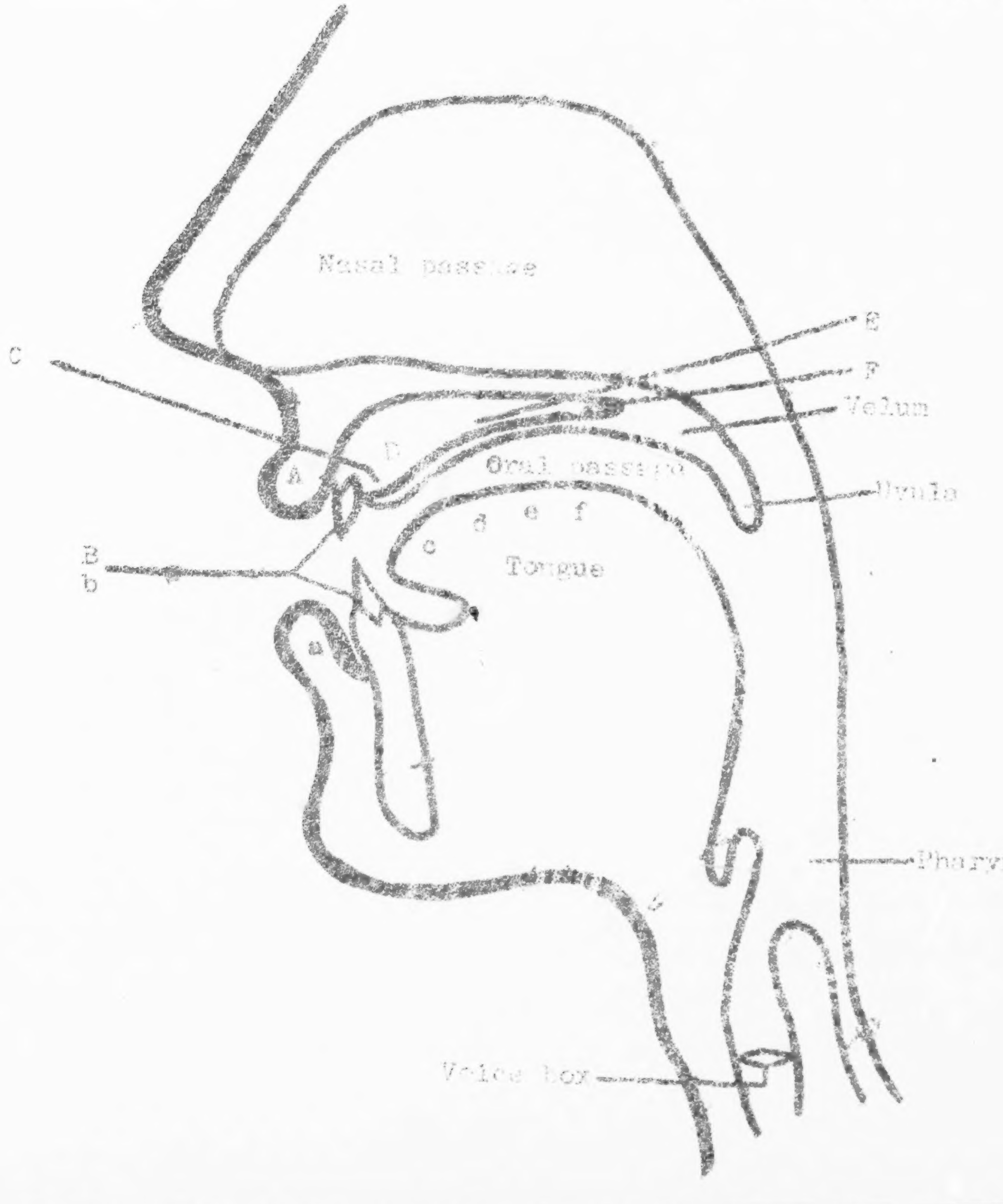
b. The lower teeth.
(Not directly used.)

c. The tip of the tongue.

d. The front of the tongue.

e. The middle of the tongue.

f. The back of the tongue.


Nasal passage
C
E
F
Velum
A
D
Oral passage
Uvula
B
b
c
d
e
f
Tongue
a
Pharynx
Voice box

CONSONANT SOUNDS

The sounds of any language can be divided into two main groups.

Vowels:

Vowels are uninterruped voiced sounds that can be sung. The vowels are a-e-i-o-u and sometimes "y".

Consonants:

Consonants are sounds that are interrupted or diverted by one of the articulators--teeth, tongue, lips and soft palate. Consonants can be further divided according to the mannerfof articulation.

1. Stop or Explosives

In the production of these sounds, the breath is checked and released with a slight explosion. (p-b-t-d-k-g)

2. Continuants:

Continuants are sounds that can be prolonged. The nasal continuants (air travels through the nose) are m-n-ng. The lateral continuant is "l and er".

The fricative continuants (made by a rubbing or by friction are f-u-h-w-th-s-z-sh-zh--(pleasure).

Consonants can also be divided according to voiced and voiceless.

Voiced consonants are produced with vibration of the vocal chords. They are b-d-g-th-v-z-zh--(pleasure).

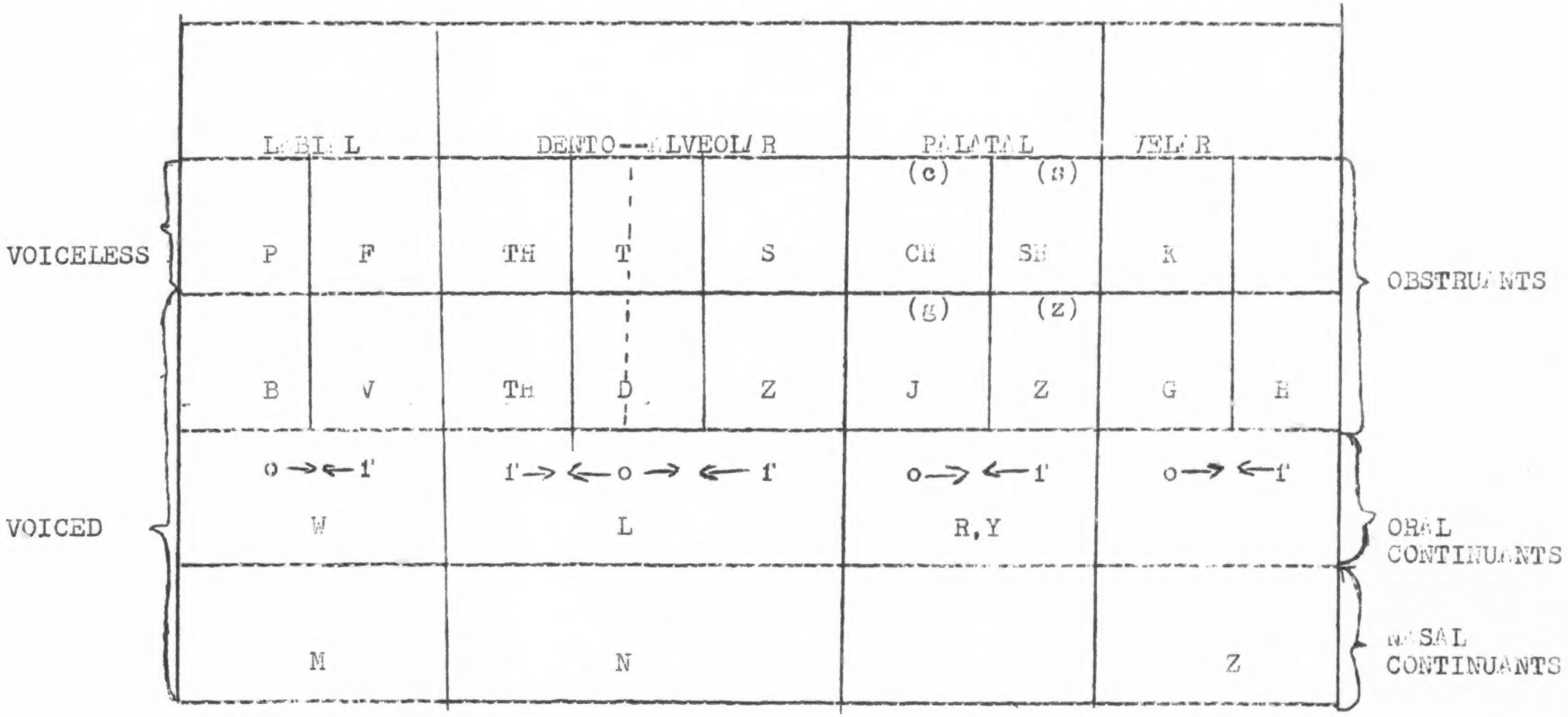
Voiceless consonants are produced with breath alone. These include p-t-k-th-sh-s-ch.

Voiced and voiceless consonants fall into pairs because the manner of articulation is the same. The only difference being that one is voiced (with vibration of the vocal chords) and the other is voiceless (without vibration of the vocal chords). These sounds should be taught in contrast.

CONSONANT PAIRS

	Voiced	Voiceless	
	d	t	
	b	p	
	g	k	
	v	f	
	z	s	
(this)	th	th	(thank)
	j	ch	
	sh	zh	(pleasure)

DIAGRAM OF ENGLISH CONSONANTS


LABIAL
DENTO--ALVEOLAR
PALATAL
VELAR
VOICELESS
VOICED
P
F
TH
T
S
CH
SH
K
(c)
(s)
(g)
(z)
B
V
TH
D
Z
J
Z
G
H
o → ← f
f → ← o → ← f
o → ← f
o → ← f
W
L
R, Y
M
N
Z
OBSTRUANTS
ORAL CONTINUANTS
NASAL CONTINUANTS

o=occlusive
f=fricative

SOUND CHART: CONSONANTS

b	boat	j	jet	r	rat
c	cat	k	kick	s	soap
c	city	l	light	t	tent
d	dog	m	mother	v	vase
f	face	n	nut	w	wind
g	gun	p	pot	x	x-ray
h	hat	qu	queen	y	yawn
				z	zebra

CONSONANTS DIGRAPHS

ch	chair	wh	whistle
sh	shoe	ph	phone
th	thumb		

CONSONANTS BLENDS

bl	black	fl	flame	sk	ski
br	broom	fr	freeze	sl	sled
cl	climb	gl	glass	sm	small
cr	crumb	gr	green	sn	snake
dr	drum	pr	prince	st	stick
				sw	sweet

TRIPLE CONSONANT BLENDS

scr	scream
str	street
spr	spring

FINAL CONSONANT ENDINGS

ct-fact
ft-gift
nt-tent
pt-kept
st-best

lt-hilt
lf-elf
lm-film
lp-help
lk-bulk

sk-desk
sh-cash
sp-lisp

ng-ring
nk-ink
nd-stand
nt-ant

mp-lamp

SOUND CHAINS

and-sand, land, brand
amp-champ, lamp, tramp
ast-last, past, mast
ard-card, hard, lard
all-small, tall ball

elt-belt, melt, felt
end-lend, mend, blend
ent-sent, lent, rent
ell-tell, well, bell

ill-will, fill, bill
irt-hirt, shirt, skirt

old-sold, told, cold
own-brown, town, down

st-dust, rust, must

TEACHING VOWEL SOUNDS

The five vowels in Spanish always have the same sounds. But in English each vowel has two sounds and vowel combinations have their own sounds as (au-caught, oo-book, oi-boil). This makes English vowels difficult to learn. Therefore, more time must be given to teaching the vowels than the consonants.

When a vowel is long it says its letter name. A problem that many Spanish speakers have is to remember the English names of the vowels. They confuse them with the Spanish names. Therefore, the letter names must be drilled.

There are three general rules that can be used to determine if a vowel is long or short but many words are exceptions to these vowel rules. However, these rules are helpful and should be taught to the learners.

Vowel Rules:

1. A vowel usually has its short sound when it comes between two consonants: bad, bed, bud.
2. The e at the end of a one syllable word is silent and it usually makes the other vowel long: make, hide, take.
3. When two vowels come together the first vowel is usually a long one and the second is silent: read, pail, boat.

This not true if the two vowels are combined to make a new sound as in: house, taught, oil, book, cue.

One syllable words are useful in teaching the learners to hear the different sounds in the word and in putting sounds together to make words. This skill of breaking words into parts is an important part of reading readiness. Ask the learners:

1. How many sounds do they hear in the word can?
2. What is the first sound? Say it. C
3. What is the last sound? Say it. N
4. What is the middle sound? A
5. Now blend the three sounds together to make a word.

c a n

can

Vowel Chart

Long Vowels		Short Vowels	
a	ate	a	apple baa-ba (the sound of a sheep)
e	eat	e	Ed (smile and say Ed)
i	ice	i	it (when you see something distasteful)
o	oak	o	Bob (when the doctor looks at your thoat you say "ah")
u	use	u	umpire-a boy
y	fly, baby	y	hymn

Vowel Speech Blends

au	caught	oi	oil
aw	saw	oy	boy
oo	mood	ew	new
oo	book	us	cue
		eu	lieutenant
ou	house		
ow	cow		

EXPLANATION OF THE FORMATION OF THE VOWELS

1. Long ē (be)

   Raise the tongue high in the mouth and tense the muscles of the tongue and cheeks. Draw the lips back in a "smile" and make a voiced sound.

2. Short ĭ (it)

   Raise the tongue high in the mouth. Keep the muscles of the tongue, lips and cheeks relaxed and make a voiced sound.

3. Long ā (name)

   This sound is pronounced just like the pronunciation of the letter "a".

4. Short ĕ (Ed)

   Draw back the lips, raise the tongue midway in the mouth and make a short voiced sound.

5. Short ă (bad)

   Open the mouth, flatten the tongue and make a voiced sound which is not nasal.

6. Short ŏ (sock)

   This sound is the same as the exclamation "AHH!"

7. Vowel blend au (caught)

   A low mid-back tongue position; the lips are tense and protruded.

8. Long ō (old)

   Round your lips and make a long "OH" sound.

9. Vowel combination oo (book)

   Push the lips slightly, raise the tongue midway in the mouth, and make a short, voiced sound.

10. Vowel combination oo (too)

Round the lips raise the tongue midway in the mouth and make a long, voiced sound.

11. Short ŭ (cup)

Partially open the mouth, letting the tongue rest in a relaxed fashion in the bottom of the mouth. Make a short voiced sound.

12. Long ū (use)

Round the lips in a tight *o*, raise the tongue midway in the mouth and make a long voiced sound.

13. Er-ir-ur (her, first, hurt)

The sound is the same as saying "err" when at a loss for words.

14. Long ī (die)

This is a dipthong, a combination of the sound of short *o* as in B*o*b and the sound of the short *i* as in city. Blend *u* and *i* together.

15. Dipthong ou (house)

This is a dipthong, a combination of the sound of short *o* as in B*o*b and the sound of *oo* as in b*oo*k.

16. Dipthong oi (oil)

This is a dipthong, a combination of the sound of *au* as in *au*to and the sound of short *i* as in c*i*ty.

Dixon, Robert, *Pronunciation Exercises*, Regents Company, 1963.

Problem Sounds for Spanish-Speaking Adults

a	Since *a* in Spanish normally sounds like the English *a* in *father*, the Spanish speaker tends to give this sound to all *a's* in English. Hence he fails to distinguish between *fate* and *fat*.
e	The letter *e* in Spanish has the sound of the English *a* in *mate*, or of *e* in *met* (in closed syllables). The Spanish speaker will, therefore, pronounce the English *mere* as mare.
i	The *i* in Spanish has the sound of *e* in *be*. Hence the Spanish speaker often pronounces the English *bin* as *bean*.
u	The Spanish speaker tends to use the long *u* sound for the short *u* sound.
y,i	The initial written *y* in Spanish is sometimes pronounced as *i*, so there is a tendency to confuse the two sounds.
g,j	Since in Spanish the written *g* before *e* or *i* and all written *j's* sound like a strongly aspirated English *h*, the Spanish speaker tends to pronounce *Gerry* as *Harry* and *jarred* as *hard*.
h	Since a strongly aspirated version of the English *h* sound is used for the written *g* and *j*, the Spanish speaker does not associate this sound with the written *h*. In Spanish the written *h* is silent; hence the Spanish speaker will tend to pronounce *harm* as *arm*.

v,b In Spanish, our *v* sound does not exist. Therefore, the Spanish speaker's *b*'s and *v*'s in English all tend to sound like the English *b*. His *vein* and *bane* sound alike, as do the *v* in *dove* and the *b* in *dub*.

f,v Since there is no *v* sound in Spanish, the Spanish speaker may often confuse *v* with his own sound for *f*, saying *fine* instead of *vine*.

d,th Since the Spanish *d* is usually pronounced *th* as in English *though*, the English *dough* will often be pronounced the same as *though*.

t,th The *th* sound occurs in Spanish only as a value of the written *d*. Since he fails to relate the sound to the written *th*, the Spanish speaker may tend to overlook the *h* altogether, pronouncing *then* as *ten*. Even when he masters *th*, since his own language has only the voiced form, he may pronounce *thin* with *th* of *then*.

s,z The Spanish speaker almost invariably confuses these two sounds in English. Our sibilant *s* sound is ascribed to both written *s* and *z* in Latin American Spanish, unless the symbol is followed immediately by a voiced consonant, in which case a sound close to the English *z* is heard. Hence *zone* will be pronounced as *sewn*, and the *s* in *rose* as the *s* sound in *cross*. He may also ascribe the *z* sound to the initial *s* of *slip*, *slap*, and *slaw* since the following consonant is a voiced *l*.

sh, ch, There is no sh sound in Spanish, so the Spanish speaker often describes our ch sound to sh and tends to pronounce both child and shield with the ch sound of the former.

r The English value for r does not exist in Spanish, as the trilled value is the only one found in his own language.

SUGGESTED ORDER OF TEACHING SOUNDS

1. Consonant Pairs

p - b
t - d
f - v
k - g
s - z
th - th
ch - j
zh - sh
(pleasure)

2. Other Consonants

h, l, m, n, q, r, w, x, y

3. Long Vowels

(See vowel sound chart)

4. Short Vowels

(See vowel sound chart)

5. Consonants with two or three sounds

c - as in cake (K) and cent (S)
g - as in girl and George (J)
X - as in box (Ks) and X-ray
y - as in yellow
as in baby
as in cry

6. Vowel Speech Blends

(See sound chart)

7. Vowels followed by r

er - fever
ir - bird
ur - church
or - fork
ar - yarn

8. Beginning Blends

(See sound chart)

9. Final Consonant Endings

(See sound chart)

10. Silent Letters

b, g, k, t, w and s

b	comb	limb
g	gnat	gnash
k	knack	knock
t	often	listen
w	wreck	wrap
s	island	isle

gh, h, and l

gh	might	fight
h	honor	honest
l	calm	folk

GUIDELINES FOR TEACHING PRONUNCIATION

1. The teacher is the model of good pronunciation.
2. The learner must hear a sound clearly before he can reproduce it.
3. Correct pronunciation can only be achieved by frequent drill.
4. Do not change from one sound to another. But continue working on a sound until the learner can hear it and know how to reproduce it.
5. In a pronunciation drill the learners do not have to know the meanings of the words. They are to concentrate on hearing and reproducing the sound.
6. The teacher must make careful distinction between one sound and another.
7. Point out the differences between the production of English sounds and the production of the corresponding Spanish sounds.
8. Explain to the learners how to move the tongue, teeth, and lips to form the sound.
9. Use props, such as mirrors, matches, hands, and even animal sounds to help illustrate the sound.
10. Make the connection between the written letter and the sound.
11. Test oral discrimination through minimal pairs (bear-pear).
12. When a grammatical problem that needs to be taught involves a pronunciation problem as well, teach the pronunciation problem first even if it does not fit the order of presentation of the sound system.

Pattern Practice

To know a language is to use its patterns of construction with appropriate vocabulary at normal conversational speed.

Understanding the grammatical structure of a pattern may help the student to learn it, but will never take the place of practicing the pattern and its variations to establish them as habits.

The patterns are internalized through repetition. The amount of repetition will be determined by how difficult the pattern is. Patterns that resemble those in the student's native language or that are of a simple structure will require less repetition.

A good model is essential. The pattern to be learned should be modeled at least three times by the teacher before any response is requested from the students. It should be modeled in a clear normal voice, with proper rhythm.

After the teacher has modeled the sentence as many times as necessary, a response should be requested from the students by previously established hand signals. The students as a group should repeat the pattern several times; then sections of the group until it narrows down to an individual. As soon as the teacher is satisfied with response from the students, the different types of substitutions or variations to the pattern should be introduced.

Repetition should not be considered dull as long as the student is learning by repeating.

Simple Substitution Drill

In this type of exercise, the substitution occurs in one given position in the pattern.

Example: I like the big house.
small
white

Simple Substitution in a Variable Position Drill

The substitution takes place in different parts of the sentence, one at a time.

Example:

small	I like the small house.
boat	I like the small boat.
you	You like the small boat.
white	
they	
tower	
small	
house	
I	
big	

Addition Drill

The students are drilled in a basic sentence, and when given the words to add should be able to do so automatically.

Example: I must go to the bank.
to cash a check
before lunch
to buy a new dress

I must go to the bank to cash a check before lunch to buy a new dress.

Transformation Drill

This type of drill requires a recall from the student. It could be a pattern to be changed from the present to the past or from the plural form to the singular form, etc.

Example: I am busy now.
I was busy yesterday.

They are always working
singular He is always working.

The students are practicing the lesson.
Question Are the students practicing the lesson?

Completion Drill

A word is left out of the sentence, and the student is supposed to fill it in. Since these drills are oral work, if the word occurs in the middle of the sentence, the teacher will say "blank" where the word is supposed to go.

Example: We are ________ our desks now.
The page is ________ a book.
The words are ______ a page.

Multiple Substitution Drill

In this type of drill, the teacher feeds the learner two substitutions. He in turn will place them in the sentence.

Example: We are always busy.

You - tired	You are always tired.
They - sleepy	They are always sleepy.
John & Mary - happy	
the students - busy	
we - busy	

Backward Build-up

The backward build-up technique is a very effective way of teaching a long sentence. The teacher will pronounce the long sentence several times, and then will start breaking it up from the back into smaller parts, therefore allowing the learners to remember the last part of the sentence and insuring good rhythm and intonation

Example: They're going to be home early today.

early today.
be home early today.
going to be home early today.
They're going to be home early today.

PATTERN PRACTICE PROCEDURE

1. Model Sentence
    1.1 Normal speed and intonation
    1.2 Three or four times
    1.3 Use backward build-up for long sentences
2. Request response from the students through clear hand signals
    2.1 Entire group
    2.2 Half group
    2.3 Individual
3. Establish meaning
    3.1 Through pictures
    3.2 Dramatization
    3.3 Translation
4. Introduce variations to pattern
    4.1 Simple substituion
    4.2 Simple substitution in variable position
    4.3 Multiple substitution
    4.4 Transformation
        4.4.1 Statement to question
        4.4.2 Change in tenses
        4.4.3 Affirmative to negative
    4.5 Addition
    4.6 Controlled conversation

HOW TO USE A PATTERN DRILL

1. Study the drills yourself so that you will not have to keep your eyes on the page but can look directly at the learner.
2. Choose useful vocabulary.
3. Learner's books should be closed during the drill so that they will concentrate on listening and will watch the teacher.
4. Repeat the sentence three times so the learners can hear it. Learners listen.
5. Begin with choral repetition. Proceed through choral practice, group practice, to individual practice.
6. Be sure the learners understand the sentence and the meaning of the words.
7. Use visual aids (flash cards) whenever possible to facilitate understanding and eliminate translations.
8. Do the first change for the learners, by example rather than explanation, so that they may understand what you want them to do.
9. Give the word or words, for substitution. Mouth the entire sentence with the learners in order to help them and to keep correct rhythm and stress, or use your hands to keep rhythm.
10. Use hand motions for directions of the drill rather than words.
11. Move around the classroom in order to hear individual learners.
12. Speak clearly and loud enough to be heard easily.
13. Speak at your normal speed and with natural intonation.
14. Maintain a regular pace, prompting the hesitating learners.
15. Do not call on individuals until you are sure they have learned the basic sentence. Success is important to learning.
16. Individual's needs will indicate the number of repetitions.
17. Make the drill meaningful by use of gestures and facial expressions.
18. Maintain and stimulate oral practice with variations of drills.

Vocabulary Development

In second language learning, the needed vocabulary is quite different from that of the first language. The function words, e.g. articles, prepositions, auxiliaries, etc., will be the same as for the native speaker, but the content words, e.g. verbs, nouns, pronouns, adjectives, etc., will be different due to the fact the target language will serve an entirely different purpose from that of the native language.

The vocabulary to be taught will be selected by the **teacher** according to the student's needs. The speakers of any given language know all of its function words, but we all know limited vocabularies, since no one knows all the words, of any of the major languages of the world. The architect, the mechanic, the lawyer, will have the command of the vocabulary that pertains to his profession or trade, and each will know words that the other does not. Accordingly, there are three levels of vocabulary.

1. Vocabulary to operate the patterns and illustrate pronunciation. It should be as simple as possible at the beginning in order to facilitate concentration on the grammatical structures and sound systems exercises. It could be selected from the immediate environment, e.g., the classroom, the family, etc.

2. Vocabulary for communication in content areas. These areas will vary according to age and educational background of the students.

3. Esthetic and technical uses of vocabulary. Mastery of the other two stages is necessary before entering this third stage of vocabulary development. Artistic expression is mostly selective use of words, and the esthetic effect is lost unless the basic communicative use is known. In technical and scientific vocabulary, words are defined for specific purposes and precision is achieved by limiting their use to these definitions. This vocabulary is learned not from aculturation, but through the study of technical matters and its vocabulary.

According to difficulty, vocabulary development can be grouped in:

1. Easy words that resemble those of the first language in form, meaning and distribution (cognates).

2. Words of normal difficulty which do not resemble those of the first language.

3. Special problem words that are particularly difficult to master.

The following steps should be followed when teaching vocabulary:

1. Hearing the word
    1.1 in isolation
    1.2 in a sentence

2. Pronuncing the word.

3. Conveying meaning.
    3.1 self-defining context
    3.2 definitions
    3.3 opposites
    3.4 synonyms
    3.5 pictures
    3.6 realia
    3.7 series, scales, systems
    3.8 parts of words

4. Illustrate sentences.

5. Practice from meaning to expression.

6. Reading and writing the word.

Since our aim is to get the student to shift his attention from the word itself to communication, learning has taken place when the student is able to use and understand a word in a situation not previously experienced by him.

STRESS AND RHYTHM

Stress is the emphasis given to a particular syllable within a word or to a particular word within a group of words. With individual words, stress is generally referred to as accent.

In English, words are very strongly accented. The accented syllable receives greater force than in most languages. The unaccented syllables, receive correspondingly less force. This tendency in English results in various sound changes. In emphasizing the accented syllable we automatically sacrifice the vowel values in the remaining unstressed syllables. All vowels when occuring in unstressed syllables are reduced from their normal values and take on the sound of a short u (Bud). An example is the a in the word attempt. In the word at the a is a short a, but the a in attempt has the sound of a short u. In Spanish each vowel is always pronounced the same and always receives the same stress. So in speaking English, the learner naturally assumes that if he pronounces each syllable clearly and exactly he will be better understood. But actually the reverse is true. Words in English are distinguishable by rhythm as well as by sound. Consequently the student will be better understood if he stresses the accented syllable strongly and softens all remaining vowels.

Although consonants do not have strong and weak forms, they also undergo changes in value, just as vowels do. They are subject to the influence of stress. They are influenced by neighboring sounds, in front of them and following them. This is called assimilation. We are lazy speakers and take the easy way out. It is much easier to pronounce the ed ending of the word looked as a t. The last letter in the word is k and k is voiceless so we pronounce the ed as a voiceless t because it is easier.

All words of more than one syllable are strongly accented in English. One syllable receives stress while the remaining syllables are weakened. This [illegible] principle of accent holds true in phrases as well as in individual words. In all phrases, one word is strongly accented and the remaining words receive less stress. One syllable words such as articles, conjunctions, and pronouns are slid over. The article *an* is pronounced as *en*, *and* becomes [illegible] *end*, and *can* becomes *cen*. Almost any phrase in English can be compared, in its accent, to some individual word. Thus the phrase *in the mórning* has the same accent as the word *económic*. The sentence *I'll be thére* has the same accent pattern as the word *disappéar*. In normal everyday speech, all phrases carry a definite accent. One can alter the pattern of any phrase and emphasize a different word or syllable from the normal stress pattern. If this is done, the meaning of the sentence is changed. But most of the time, an English sentence will be read or spoken with the same stress pattern no matter who is speaking.

What we are discussing here is really *rhythm*. The succession of properly accented phrases in a sentence establishes what is known as the rhythm of a language. Rhythm provides a kind of musical framework for language. More important still, it also helps to convey *meaning*. In many cases, rhythm is as important in this respect as individual words or grammar.

How should a teacher go about teaching stress and rhythm? Rhythm is a rather subtle matter and the teacher should not neglect the more basic things to concentrate on stress and rhythm. She must be aware of their importance in language learning but it is not necessary that her students study stress and rhythm as such.

There are a few things the teacher can do.

1. She can show the relation between the accenting of many common phrases and individual words. In this connection she should emphasize the fact that we speak in phrases, not words and that all phrases carry a definit accent just as words do.

2. The teacher can teach phrasing as part of the teaching of pronunciation. In reading practice sentences to the class, she can emphasize the stressing of the accented syllables and the sliding over of vowels in all unaccented syllables. Learners will pick this up by imitating the teacher.

3. The teacher can make use of the device of rhyming, particularly in teaching contracted verb forms such as *I'll*, *he's*. Learners pronounce these contractions as though they were composed of two syllables rather than a single syllable. The teacher can counteract this tendency by showing that *I'll* rhymes with *pile*, and *he's* rhymes with *sneeze*.

4. The teacher can show learners how English rhythm falls into certain definite patterns. These patterns grow out of the grammar of English. We naturally stress so-called content words (words that carry the meaning). These words are usually nouns, main verbs, descriptive adjectives, adverbs, demonstratives (this, these, those), interrogatives (who, which, why, when). All functional words are normally unstressed. The following words are usually functional: definite and indefinite articles (a, an, the), personal pronouns (I, you, he, my, your, his, etc.), auxiliary verbs (am, are, is, will, have, may, can, etc.), relative pronouns (who, which, that, whom), conjunctions (and, but, although, if, etc).

INTONATION

Intonation is the rise and fall of the voice. Foreign languages sound strange to us not only because we do not understand the words but also because the music of the language is strange. Children and even animals respond to the intonation of the voice rather than the words used. Sometimes a learner's pronunciation is correct but because his intonation is wrong, he seems to speak with a foreign accent and his speech is hard to understand. Therefore, intonation is an important part of language learning.

The patterns of raising or lowering the pitch of the voice help the speaker to make his thoughts and feelings clear to those listening to him. A change in intonation carries a change in meaning. Intonation patterns of the English language differ from those of the Spanish language. The English sentenceis spoken with more variation of pitch than the Spanish sentence in which all words seem to receive the same stress. Also the English sentence has a definite rhythm. The important words are spoken slower and the less important words are spoken more quickly and run together.

At the beginning levels, when a teacher speaks it should be so that his students can mimic and imitate his pronunciation and intonation. In all oral drills, the teacher should strive to repeat the sentence pattern with meaning and at a normal rate of speed in order to maintain the natural intonation. Intonation is taught by imitation rather than taught formally.

PITCH LEVELS

There are four pitch levels use in speech. The lowest level being pitch one and the highest level being pitch four.

pitch 4--used for calling, shouting and exclamations of joy

pitch 3--the voice is raised to this level to give stress to a word

pitch 2--the normal speaking level

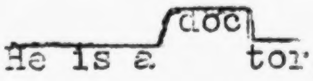
pitch 1--an ending or conclusion of a sentence

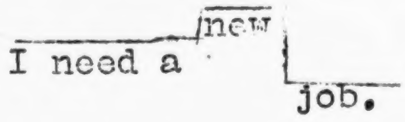
These charges in pitch are represented in books by lines, numbers or musical notes. In this explanation, lines will be used.

These are the major intonation patterns in English.

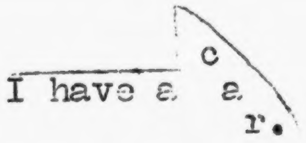
1. STATEMENT INTONATION

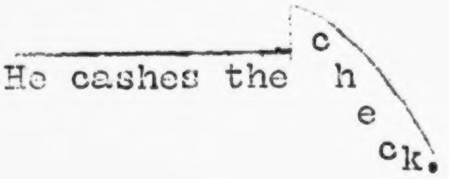
In a statement or declarative intonation most sentences begin on level 2, rise to level 3, and then go down to level 1.


He is a doc tor.


I need a new job.

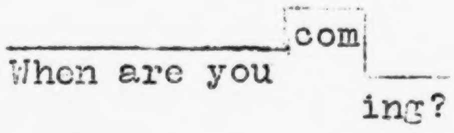
Many times the voice does not step down but glides down. This occures when the last word of the sentence has only one syllable.

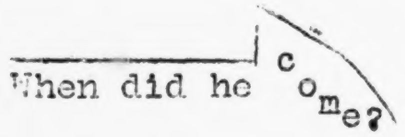



He cashes the check.

2. QUESTION WORDS

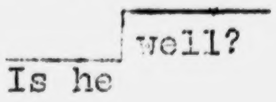
Sentences that begin with question words are said the same way as the above examples.

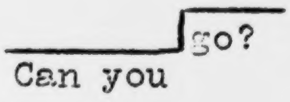

When are you coming?


When did he come?

3. QUESTION INTONATION

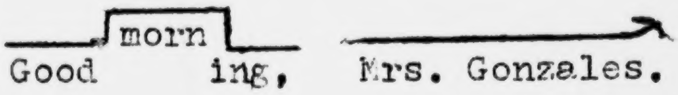
Any question that can be answered by yes, or no, ends on a pitch a little higher than level 3.

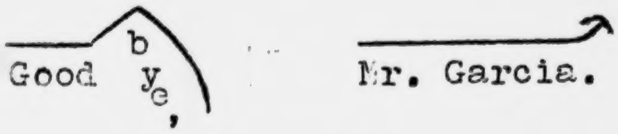




4. DIRECT ADDRESS

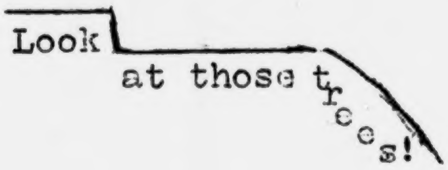
When a term of direct address is used, the sentence is spoken in two phrases. The first phrase has a /2,3,2/ intonation. The second phrase is usually on the pitch 2 level with a slight rise at the end.

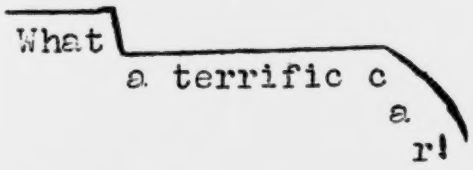

Good
morn
ing,
Mrs. Gonzales.


Good
b
y
e
,
Mr. Garcia.

5. EXPRESSIONS OF EXCLAMATION

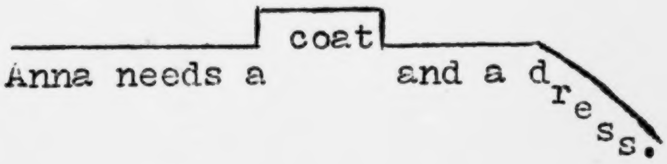
These expressions require added stress on the first word, plus downward inflection after the last stressed syllable.

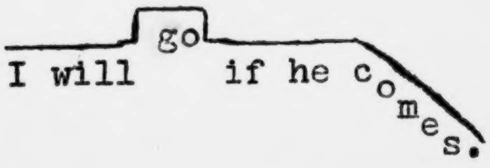

Look
at those t
r
e
e
s!


What
a terrific c
a
r!

6. STATEMENTS CONNECTED BY: OR, BUT, IF, AND

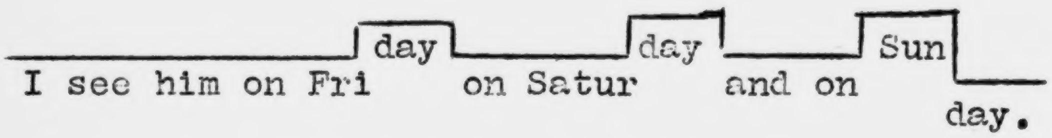
The voice rises at the end of the first part of the sentence, before the words or, but, if, and and. At the end of the sentence it lowers to level 1.

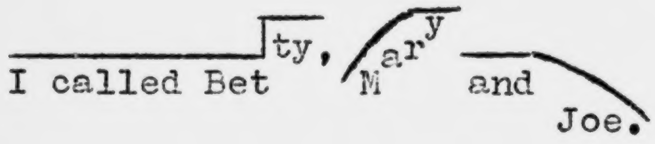

Anna needs a
coat
and a d
r
e
s
s.


I will
go
if he c
o
m
e
s.

7. STATEMENTS WITH SERIES

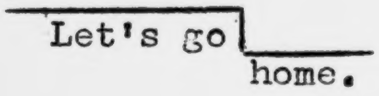
The voice rises after each word in the series and falls with the last item.

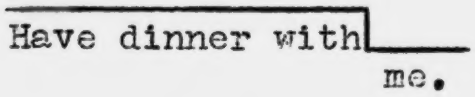

day day Sun
I see him on Fri on Satur and on
day.


ty, y
ar
I called Bet M and
Joe.

8. REQUESTS

Downward inflection after the last stressed syllable in requests.

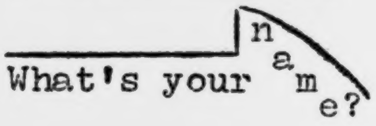

Let's go
home.

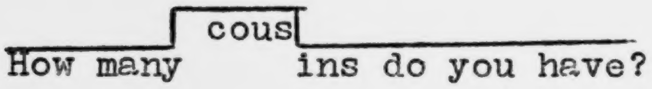

Have dinner with
me.

9. NORMAL AND SPECIAL EMPHASIS

When the speaker gives emphasis to one word rather than another he changes the intonation pattern and this carries a differnt meaning.

NORMAL EMPHASIS


n
a
What's your m
e?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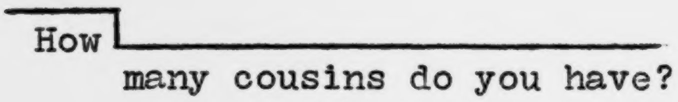
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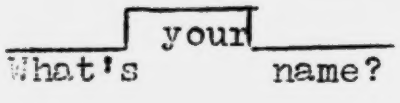
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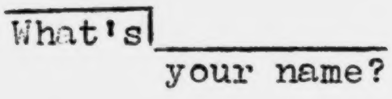
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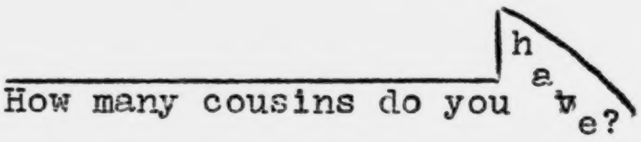
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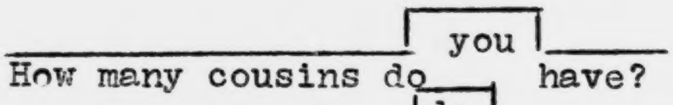
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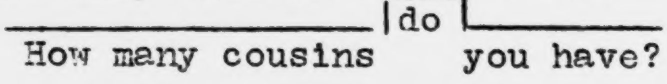
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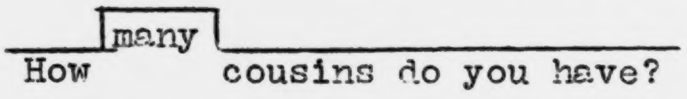
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How cousins do you have?

Controlled Conversation

In the TESOL class the learner must be given every opportunity to practice the language which he has learned. After the formal practice, or after the learner is able to use the structure to his and the teacher's satisfaction, he should use these structures in a more relaxed, informal conversation with his fellow students. This, again, would necessitate that the structure he has been taught be relevant to his needs.

The teacher may limit or control this practice by using what is known as a Conversation Drill. At this point, the student is no longer merely repeating or manipulating the structures but, when asked a question, he chooses what he wants to say.

For example:

Student: Are you going to work tomorrow?
Student: Yes, or Yes I am. Or,
No, I'm not, or No, I'm going to school.

The teacher may use a variety of methods to stimulate this conversation. She may use pictures, objects, or leading questions.

The use of the Micro-Wave is ideal for controlled conversation.

Reading

The audio-lingual is one of several methods for teaching reading because all learners do not respond to the same method and because there are many factors which will affect an individual's ability to read:interest, curiosity, adequate hearing and vision, mental ability, memory, ability to reason, etc. The TESOL/ABE teacher must be familiar with different methods for teaching reading.

Sight Word Method

1. Filling in letters. When a student sees, in order, all the letters of a word except one or two, he should be able to fill in the ones which look right to form a word. For this exercise, words should be used which students have already learned in a pattern drill. Flash cards are good for this technique.
2. Using pictures to teach words of contrasting meanings. For example, the teachers shows pictures of an object which is new, then a picture of the same object which is old; hot - cold; short - tall; large - small; etc.
3. Jumble letters. Students unscramble a group of letters to form a word.
4. Words with distinguishing features. Students should recognize on sight, for example, words with such features as an "x" or double letters in the middle of the word.
5. Breaking words into syllables.
6. Prefixes and suffixes.
7. Compounds.

Phonetic Method

If the target language is being taught according to the audio-lingual method, auditory skills are being developed. The difference between hearing and listening is understanding. Students must learn to listen.

Some of the things that must be taught according to the Phonetic Method are:

voiced and voiceless sounds
pitch
long and short vowels
diphthongs
diathongs
simple rules of phonics
silent letters
word building
rhyming words
consonant blends

Linguistic Method

By the linguistic approach, information about a word is procured from such clues as the sentence structure, how the word is used, and from endings of the target word and words around it.

Trainees assisted the consultant in demonstrating a "slot" chart whereby words can be rearranged by the student to show how sentence structure can be altered. It is a visual substitution drill. The teacher substitues one word and calls on a student to come forward and make any other necessary changes. Example: The teacher puts up He walks to work. He then changes He to They so that the sentence reads They walk to work. The student must change the verb walks to walk so that the sentence reads correctly They walk to work.

Experience Method

In the Experience Method, the teacher gets the students to talk about someting familiar to them. Together they write a very simple paragraph. A sequential lesson could involve rewriting the paragraph in better form by combining simple sentences, and so forth.

As a student relates his experiences, his grammar and pronunciation should not be continually corrected. Rather it should be the duty of the teacher-aide to make notes (inconspicuously) as to what structures need to be taught.

Steps to follow when doing Group Composition.

1. The teachers choose a topic they wish to discuss or write about.

2. They carry on the discussion in Spanish or English, depending upon the level of the class.

3. The teacher or aide writes the content words that are used on the blackboard.

4. These words are studied:
   Their pronunciation
   Their meaning
   Their structure
   Their spelling

5. These words are then transferred to a chart.

6. The next day the learners give oral sentences using these words to express again their ideas.

7. The sentences are read and studied, mistakes corrected.

8. Then the sentences are numbered in a logical order.

9. A beginning, interest catching sentence, is composed for the first sentence of the paragraph.

10. A closing, ending sentence, is composed to finish the paragraph.

11. A title is chosen.

12. The sentences are then rewritten in order, and the finished paragraph is read by the class. By this time all class members should be able to read with understanding their own work.

Reasons for using Group Composition

1. It gives the students a chance to express their ideas on a topic of interest to them.

2. The vocabulary being learned is relevant to their needs.

The learners work as a group. All participate, giving their ideas, and helping one another express their ideas. They can not write paragraphs by themselves, but they can do this working together.

The learners can concretely see as the composition takes form, the structure of a paragraph with its beginning sentence, middle sentences, and ending sentences.

The learners can read with understanding what has been written.

They see their thoughts in print.

A feeling of accomplishment will prevail.

Writing

To write the second language is to put down the conventional symbols of the writing system that represent the spoken language that the learner is studying.

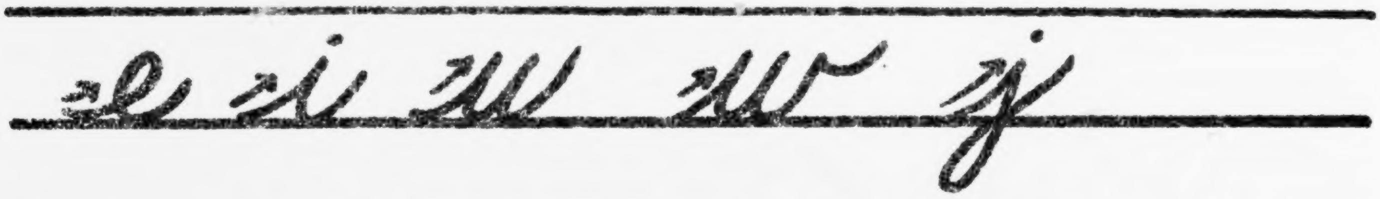
In learning to write, initially, the student associates the written symbols with the sounds which they represent. If the student is literate in his own language, it will be relatively easy for him to learn to write in English, for it merely means teaching him to choose the letters that represent the Spanish sentences he has in mind. If he is illiterate, however, he must learn to associate the written symbols with the sounds they represent as well as drawing these symbols. The learner should also be given extensive early writing practice, through copying, transcribing, writing what he has learned to speak, etc.

The writing skills in beginning writing include:

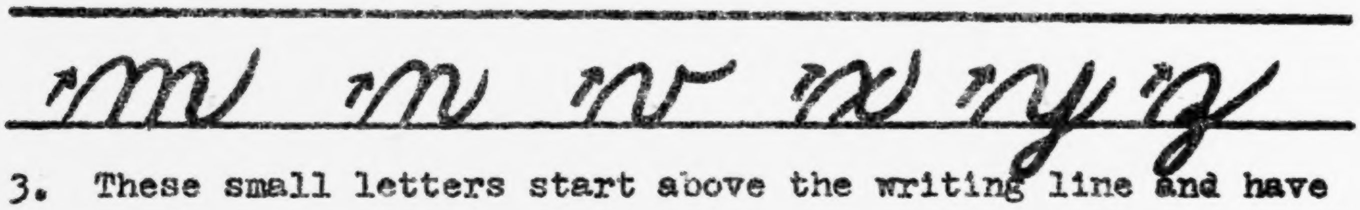
1. Identify the cursive letters by name.
2. Associate the cursive letters with the printed letters.
3. Keep the letters on the writing line.
4. Make the small letters of uniform size.
5. The final stroke of a word ends in an upward swing.
6. All letters slant in the same direction.
7. Connect the letters in words correctly.
8. Write the capital letters without touching the writing line above them.

LETTER FORMATION

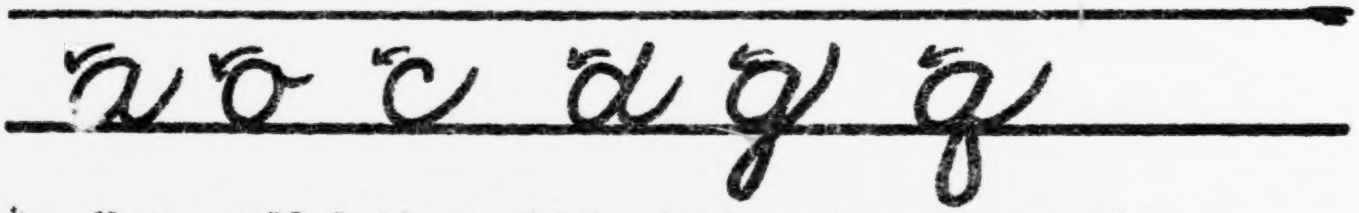
1. These are short letters which begin on the writing line with an upward stroke. The e is looped and the i is not. Be sure that w does not look like u or er.



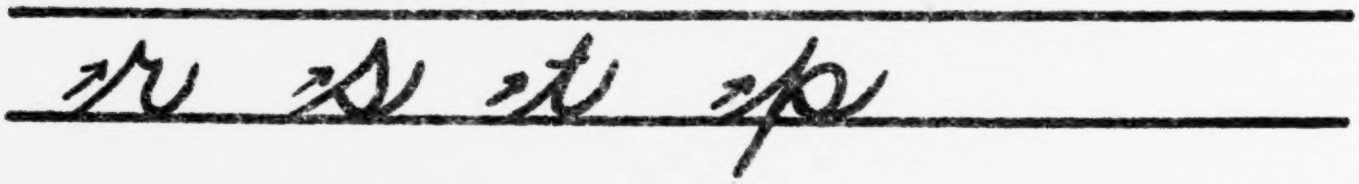
2. These short letters begin on the writing line and form a "hump."



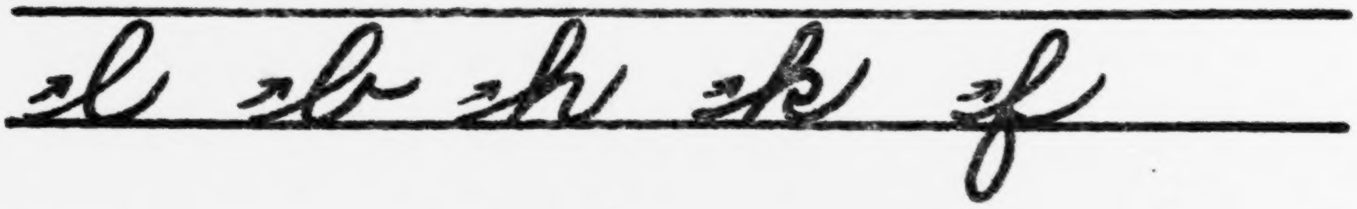
3. These small letters start above the writing line and have rounded backs. The initial stroke as indicated by the arrow is downward.



4. More small letters which start on the writing line:

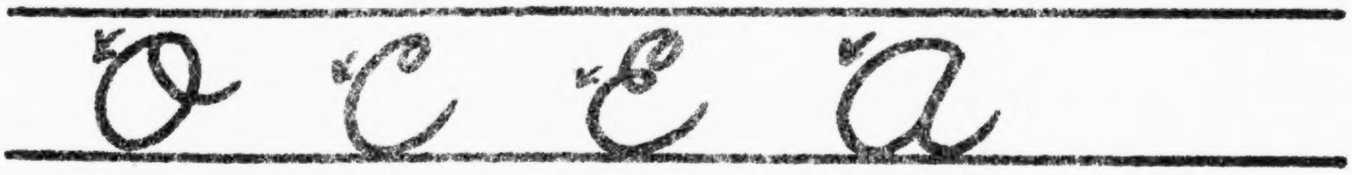


5. These tall letters begin on the writing line an upward stroke. Notice that the letters loop, and do not touch the above them.

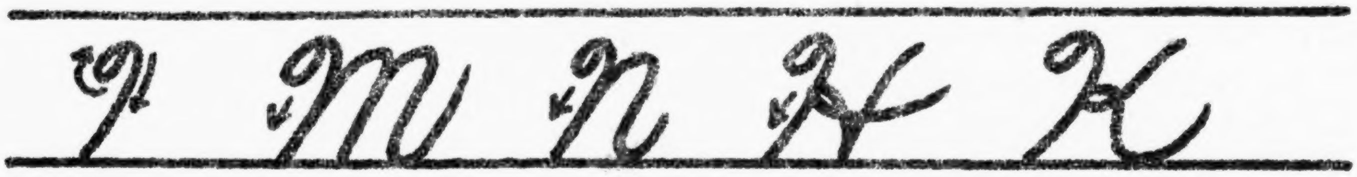


WRITING CAPITAL LETTERS

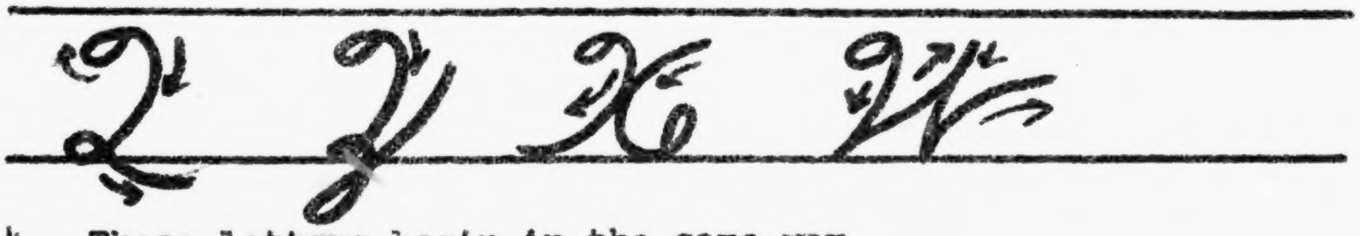
1. These letters do not touch the writing line above them, but a good general guide is to make them twice the height of the small letters.



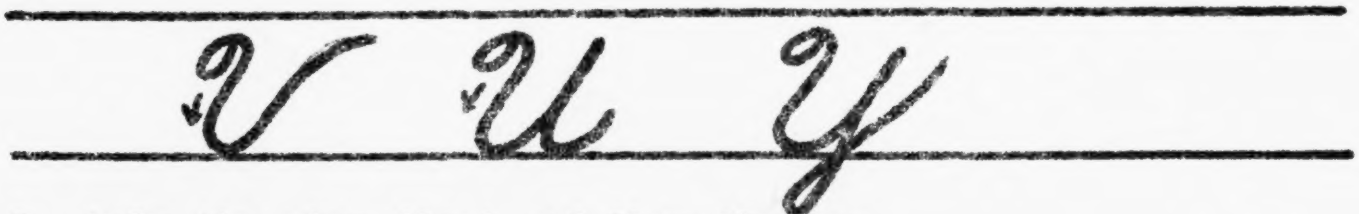
2. These letters begin with the same stroke.



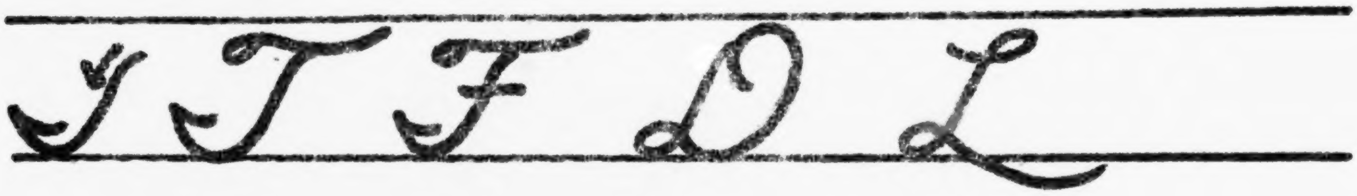
3. Demonstrate the place to start and direction to go in making these letters.



4. These letters begin in the same way.

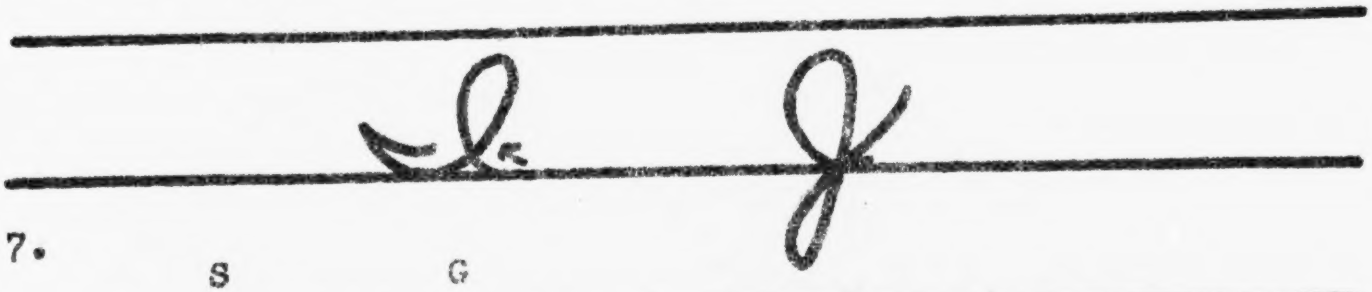


5. Make the stem first and then the top.



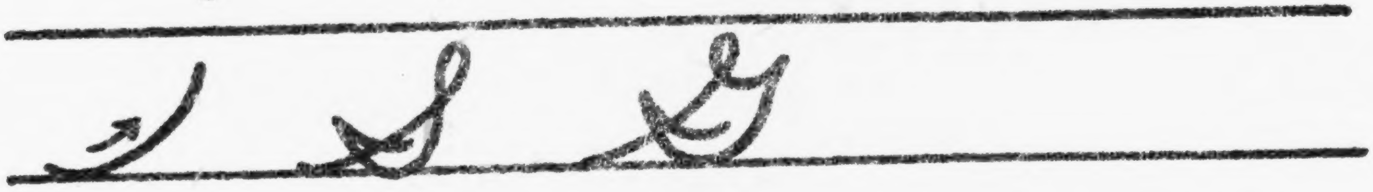
Notice the similarity of the L to these letters.

6. These letters begin with a similar stroke, but the J drops below the writing line in a loop.

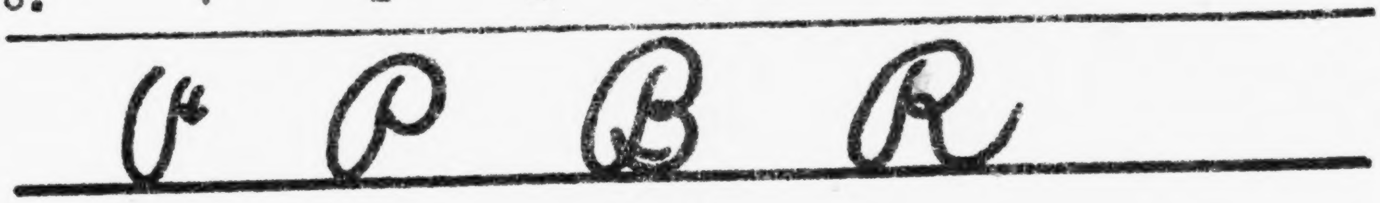


7.

S G



8. V P B R



Testing and Evaluation

Why Test?

We must test in order to evaluate the curriculum we are using and our teaching methods.

Standard Tests and Teacher-Made Tests

ABLE: to measure achievement level of adults from 1 to 8 grades in vocabulary, reading, spelling, and math.

Advantages: Adult content, minimal amount of writing required.

Disadvantages: Designed for non-literate English speaking adults; instructions in English. Takes too much time to administer and correct.

CALIFORNIA TEST BATTERIES: measure adult achievement in the basic skills from upper primary to Jr. High School level.

Advantages: Oral directions. Minimal amount of writing Test ability to follow directions. Practice gives student test-taking sophistication.

Disadvantages: Same as for ABLE

BARSIT: To indicate level of intelligence of Spanish speaking adults, in order to group them.

Advantages: Good content. Excellent for grouping, only 10 minutes to administer.

Disadvantages: Presupposes literacy in Spanish, to be given after 3rd grade level. Not particularly useful in testing individual.

None of these tests could be given to our learners and accurately measure what we need to find out in order to design our curriculum to suit their needs.

Language testing may differ in purpose, design, and suitability.

Tests may be designed for four different purposes:

1. To find out how much of the target language a person actually knows (Proficiency Tests).

2. To find out how much of the target language he be able to learn (Prognostic Tests).

3. To find out how much of the course he has actually learned (Achievement Tests).

4. To determine what remains to be taught (Diagnostic Tests).

   1.1 A proficiency test: designed to find out how much of the target language a person actually knows prior to entering a class. It's purpose is to group the learners according to their knowledge of the language. In the case of our students, an oral proficiency test in an informal setting would be indicated.

   1.2 Prognostic tests: This type of test is intended to determine how well a person is likely to learn the target language. An artificial mini-language, containing in a mini-form all the elements involved in language learning (Phonetics, grammar, vocabulary and meaning) to simulate the conditions to which the learner will be exposed, is considered a good test.

   I don't particularly care for this type of test because a well motivated student can overcome a natural inability to learn a language. Also, a dedicated teacher is a very important factor in the learner's ability to perform.

   1.3 Achievement tests: Are designed to determine how much of a course has been mastered by the learner. They should only include what has been taught. It could be the same or a similar test given at the beginning and at the end of a course.

   1.4 Diagnostic tests: Their purpose is to find out what remains to be taught. Unless a teacher has a class of absolute beginners, in order to find out what the learners know, he will have to give some kind of a test. A diagnostic test very often will reveal that the most advanced students make very elementary mistakes.

   This is, in general, what testing is about. How does it apply to teacher-made tests, or in other words to you the teacher, in the classroom? What do we test?

   First you must define your teaching goals, in their simpliest forms, in other words, take a look at your objectives or expected outcomes.

Looking at the skills and attitudes involved then you must decide what part of a determined skill you want to test.

Let's suppose that you want to test the ability to read.

This will include mechanical skills like:
(1) word recognition, vocabulary and fluency;
(2) intellectual skills like grasping the general meaning of a passage, an understanding of the words in their grammatical, syntactical and lexical meaning and (3) appreciation of style.

Then there is also the difference between the ability to read a newspaper and the ability to read a book or poetry. Having determined the skills and abilities involved, the next step will be to decide which aspect or aspects are to be measured, and if possible, to measure them separately.

In order to give validity to a test, we must state clearly the objectives of our teaching, the skills and abilities involved, define them separately, and then measure each in situations similar to those in which they will be used.

Reliability: is essential to any test. In order to be considered reliable, a test will have to give the same results every time, if administered under the same conditions.

Design: They must be designed so they are easy to administer, and to score. Whenever possible objective tests are desirable. If of the essay type, they still should be confined to the skill being tested. A test that's too comprehensive usually doesn't measure accurately what needs to be measured.

Suitability: The test must suit the students and, it must take into consideration not only what they have been exposed to in the target language, but also their proficiency in the native language plus their cultural background.

A translation test: is an example. It not only tests the ability to function in the Target Language, but presupposes the learner's fluency in his native language.

EXAMPLES OF PRONUNCIATION TESTS
PHONETIC DISCRIMINATION (LISTENING)

INSTRUCTIONS: I will say pairs of words. If the vowel sound is the same in both words, write 5 on your paper. If different write D. I'll repeat each pair of words twice. Listen Carefully:

Example: head - bed	Answer: S
	Key
1. said - led	1. S
2. bed - bad	2. D
3. would - wood	3. S
4. fool - full	4. D
5. bull - ball	5. D
6. tall - call	6. S
7. ton - tan	7. D
8. should - would	8. S

INSTRUCTIONS: There is a list of words on your paper. I will say one of the words only. You will mark the word called out. I'll repeat the word twice. Please listen.

Teacher says: sat
Students mark: number 3

1. sit
2. set
3. sat
4. seat

Producing the Sounds:

The teacher will show the student a set of pictures, like a pen, a pin and a pan or a car, a card, a cart; one at a time and ask him what it is.

Listening Comprehension:

The teacher will say the sentence twice:

She turned on the heat in her room.

(She will say the three choices twice, too.)

a. She was hungry.
b. She was cold.
c. She was too warm.

The student will have to mark the answer he considers correct, (B).

When I have a toothache I go to see ____________________.

a. the pharmacist.
b. the chemist.
c. the dentist.

The teacher repeats the sentence and the three choices twice. The student will mark (c) his selection on his paper.

Picture Tests For Listening Comprehension:

The teacher will show a picture of a boy running after a dog (A) and a picture of dog running after a boy (B).

The teacher will then say the sentence:

The boy is running after the dog.

A__________ B__________

The student will mark A.

True or False.

The teacher will show a picture.

The sun is shining brightly, two boys are walking past an empty bench, there is a man in a boat fishing.

The teacher will say sentences that relate to the picture like:

Key

1. The children are walking in the park. 1.______
2. The dog is following them. 2.______
3. It's raining. 3.______
4. The man is fishing. 4.______
5. The woman is sitting on the bench. 5.______

The teacher will repeat each sentence twice.
The students will mark T or F.

Examples Of Grammar Tests. (orally)

Teacher:
1. Tell them your name.
2. Tell him not to bother.
3. Ask her to have a seat.
4. Ask Joe how old he is.
5. Ask me where I live.

The teacher will ask some questions like:

1. Is Wednesday between Tuesday and Thursday?
2. Is the United States North of Canada?
3. Are dresses for men?
4. Does a car cost more than a bicycle?
5. Do most children like candy?

The student will be expected to use the short answer form.

The teacher will say the original sentence twice:

They work hard every day.

The student will have to say the sentence according to the time expression the teacher uses.

yesterday	They worked hard yesterday.
tomorrow	They are going to work hard tomorrow.
last week	They worked hard last week.
now	They are working hard now.

Reading Comprehension.

The teacher will read a short story first. Then the student will read it out loud. The teacher will ask questions relating to the story which the student will answer selecting from three or four possible answers.

A young man was one day invited to a wedding feast. He dressed himself carefully in his best clothes and set out to walk to the house where the wedding was to be held. He had not gone far when he came across a basket of five ripe pears which someone had carelessly left on the path.

"I mustn't eat anything now," said the man to himself, "or I shan't enjoy the wedding feast." So he flung the pears into a muddy ditch and walked on. Soon he came to a river which he had to cross. The bridge, however, had been blown away in a storm. The river was deep and flowed swiftly, so that the man could not go any farther.

"No, I can't get across," he murmured. "I must go home."

Thinking of his lost feast, he turned sadly home again. He walked slowly along, looking for the ditch in which he had thrown the pears. Then he knelt down, and pulled them out one by one, wiped them on his handkerchief, and ate them thankfully.

"This is a lesson to me," he said, "never to spoil good food. Waste not, want not."

1. The young man was going (a) to a wedding (b) for a walk (c) to the market to buy fruit (d) to rebuild the broken bridge.
2. The basket of pears (a) was given (b) was found (c) was bought (d) was sold, by the young man.
3. The young man did not want to eat the pears because (a) he did not want to soil his clothes (b) the pears were not fit to eat (c) he wanted to enjoy the wedding feast (d) the pears did not belong to him.
4. The young man did not swim across the river because (a) the river was very swift and deep (b) he did not know how to swim (c) he did not want to have his clothes wet (d) the water was muddy.
5. The young man did not go to the wedding because (a) he had not been invited (b) he could not get across the river (c) he was not dressed in his best clothes (d) he did not want to walk.
6. The lesson that the man learned was (a) don't eat pears (b) don't go to feasts (c) don't waste good food (d) don't be careless.

Give the student a bus timetable. Have him locate and give the information requested.

Q: When's the next bus to Los Angeles? Please!

A: There is a bus at 10:15 a.m.

Q: How much is the fare?

A: $12.65, please!

Written Tests.

Word Order. Statements and Questions.

long
that
fifty
road
miles
is
.

wood
made of
are
pencils
.

blue or gray
sky
is
usually
the
?

I
at home
usually
am
weekend
every
.

Fill each blank with at, in or on.

Mr. Thompson had a toothache __________ September 30th.
He walked out of his house __________ 8:15 a.m. __________
the first day of October. He arrived at the dentist's
office __________ 8:45.

Mr. Thompson's next visit to the dentist will be __________
November. He will go to the dentist's office again __________
the fifth of November, __________ 10:00 a.m.

Mr. Thompson's first visit to that dentist was __________ 1959.
According to the dentist's records, Mr. Thompson was there
__________ February 10, 1959, __________ four o'clock in the
afternoon.

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Related Activities

INSTRUCTIONAL GAMES

Presentation of instructional games may be handled in a number of ways. You may want to sub-divide the instructional games into categories: (1) Listening games (2) Speaking games (3) Reading games (4) Writing games

Taking one sub-division at a time, such as the speaking games, you discuss and demonstrate the use of several games such as "The Here and There Game", "What's in it?", "Who did it?", etc. After the demonstration the group is given time to list or think of other speaking games. If there is time available, the participants are asked to demonstrate their game. A list of these games should be compiled for distribution to the participants. The other sub-divisions may be handled in the same manner--demonstration, discussion, implementation. At the end of the presentations on instructional games, the participants should have copies of all games presented through demonstration as well as in discussions with group.

MICRO-WAVE

There are also techniques available to use in variation of **TESOL** components, such as the Micro-Wave which combines the pattern practice and controlled conversation into one very short exercise.

What is a Micro-Wave? Basically, Micro-Wave is a technique for teaching oral language. It's major emphasis is placed on using the the pattern or sentence structure which the student has learned in a conversation immediately. For example, if a student has learned to say "My name is ________" and "What is your name?", he immediately uses these two structures to carry on a meaningful conversation.

The rationale or reason for the major emphasis having been placed on conversation in the Micro-Wave technique is that although traditional methods of language teaching have allowed for a conversation period within the lesson, not enough time for controlled conversation is given to the student to practice the new language in a secure atmosphere.

A comparison of Micro-Wave to Audio-Lingual follows below:

Micro-Wave	Audio-Lingual
1. Structure is presented ex: The lesson is interesting.	1. Structure is presented ex: The lesson is interesting.
2. Mimicry of structure--Repetition drills inc. work on pronunciation and intonation. No sound drill as such.	2. Meaning--The meaning is presented here whether in translation, context, visuals, etc.
3. Manipulation--Substitution drills. Here the students handle simple substitutions, etc.	3. Mimicry--Repetition drills for fluency and intonation. Sound drills on different sounds may be presented prior to pattern drills.
4. Meaning--Only after the student is able to handle drills without difficulty is he given the meaning.	4. Manipulation--Substitution drills, etc.

5. Communication--Here student uses whatever structures he has learned to carry on meaningful conversation between he and the teacher or other students. This also gives him opportunity for immediate reward of what he learned giving him a sense of accomplishment.	5. Communication--Here the student uses the structures he has learned in chain drills, conversation drills, etc.

As you can see, in the above comparison, the major difference between micro-wave and audio-lingual is where the "meaning" or understanding of the structure is given. Micro-wave stresses giving meaning only after the structure has been mastered by the student (stress and intonation, pronunciation) so that the student can give his whole attention to the problem of producing the structure without confusing him with associating meaning with sounds.

Also, although not a major difference, in Micro-wave a much greater emphasis is placed on the conversation or communication period.

How do you teach Micro-Wave?

Micro-wave is taught in Cycles. Each cycle consisting of two phases--the M-phase and the C-phase.

The "M" in the M-phase stands for Mimicry--repetition of the structure until the stress and intonation as well as the pronunciation is up to the expectation of the teacher. Manipulation--once the student can handle the structure in mimicry, he is given changes or substitutions on cue from the instructor, simple substitutions. Meaning--at this point the student is given the meaning of the sentence.

Each section of the M-phase is based on a single sentence or structure. There may be one, two, or more sections in the M-phase, but seldom more than three. The sentence may stand by itself, or it may develop into a simple drill with substitutions in only one slot such as:

M-1 I went to school last night.
church
town

M-2 What did you do last night?

The second phase of the cycle is the C-phase. The C-phase is the real heart of micro-wave. It stands for COMMUNICATION. The student here uses the structures he has learned through the proceeding M-'s and uses them in "real-life" situations in controlled conversation. Here, however, the student is allowed more freedom to practice and can add vocabulary that he has learned on his own.

M-1 I went to school last night.
church
town

M-2 What did you do last night?

C-1 A. What did you do last night?
B. I went to _______.

Because of its emphasis on communication, Micro-Wave is taught in dialogues of from two (to insure two-way conversation) to not more than six lines (2-6). The dialogues are very short, therefore providing for frequent rewards from having learned meaningful bits of language.

MICRO WAVE

TEACHING THE M-PHASE

The M-phase consists of four or more sub-M's (ex: M-1, M-2, M-3, M-4) each has four sentences.

1. The teacher says the first sentence M-1 twice in English while the students listen.
2. The students repeat the sentence chorally two or more times and then each student recites the sentence individually.
3. When the teacher is satisfied with the pronunciation he gives the student the meaning of the sentence in Spanish. This is the only time that the teacher uses Spanish in the classroom.
4. The teacher then proceeds in the same way with each sentence in that particular sub-M.
5. At the end of each sub-M, the teacher gives the first sentence and then the key word in the left-hand column in English. If the student can produce the sentence fluently by inserting the key word in the correct slot, the M-phase is completed.

TEACHING THE C-PHASE

1. The sub-C's (ex: C-1, C-2, C-3) of the C-phase are situational. They represent a short conversation that would occur in a real-life situation.
2. If the sub-C is of the question and answer type, begin by asking the first question and have a student respond until the sub-C is completed.
3. Then have the same student ask the first question in the sub-C to another student until it is completed.
4. Do this until each student has played both roles.
5. As a variation of this you may divide the class in half and have one group ask the questions and the other give the answers. Then switch roles.

Remember, do everything you possibly can to keep the conversation bound to real-life in the C-phase. This phase is the part of the cycle which is not rigid and which allows the student to vary and re-arrange what he has learned.

THE TOTAL PHYSICAL RESPONSE

The TPR or Total Physical Response is another activity that may be brought into the class for variation, while at the same time developing the listening skills.

The TPR is a technique developed by James Asher at San Jose State, its major emphasis placed on developing listening comprehension. This approach has some similarity to how children seem to learn their first language. For example, young children in America acquire a high level of listening fluency for English before they make English utterances. The strategy of the total physical response is to have the students listen to a command in a foreign language and immediately obey with a physical action.

For example, two students will sit on either side of the instructor. In Japanese the instructor will say "tate" (stand) and immediately, along with the instructor, the students stand up. He may then say "aruke" and everyone walks forward. Other commands may be "tobe" (jump), "maware" (turn), "kagame" (squat) and "kashire" (run). The training begins with brief, one-word utterances, but within thirty minutes, the morphological and syntactical complexity of the commands has been increased as illustrated in the following commands:

1. Isu kara tatle, kokuban no anata no nanae o kese.
   English: Stand up and erase your name from the blackboard.
2. Kara no nanae o enpitzu de konokami ni kake.
   English: Take the pencil and write his name on this paper.

DEVELOPING YOUR TPR LESSON

Below are some of the things you will want to remember when developing your own lesson.

1. Have a good tape recorder. Check it out before you start.

2. Start with very simple one or two word commands and gradually develop them into more complex ones.

3. Be sure to repeat the command a minimum of 4 times at a given point, going back now and then for reinforcement.

4. Before you tape the lesson, go through a "dry run" with your teacher or aide to check for continuity. (You wouldn't want to leave the student with his mouth open, or legs up too long.)

5. In order to obtain better spacing of the commands on tape, one of you should probably go through the commands while you are taping. Remember, however, that the student will need a bit more time to respond.

6. Remember not to introduce too many commands in a lesson.

7. Let's not get too over-ambitious; even 10 minutes of intensive listening is a long time for the student.

8. Be sure the student knows what is expected of him. The instructions at the start of the tape should probably be in the student's language.

9. After the first part of the lesson before the test phase, be sure that the student does not speak to anyone else or he may be distracted.